

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



Book-by-Book, one of the 3  
highest-rated CBS Stations  
(share-of-audience)  
in 3-Station markets

RECEIVED

11-1-1961

NBC GENERAL 13.2

in the Land of Milk and Honey!

WBAY-TV  
GREEN BAY, WISCONSIN

Mr. Evans, General Manager • Represented by H-R Television, Inc.

2



LOOK MA—  
ONLY 4  
YEARS OLD!

Tv tape, that is—the current status and past growth of this amazing video tool

Page 29

Recipe for  
creative radio  
and top ratings

Page 32

That hot day  
that N.Y. tv  
went Commercial

Page 34

Volvo bounces  
back in sales  
with radio

Page 39



Their God . . . **MARX**

Their Christ . . . **LENIN**

Their Gospels . . . **COMMUNIST MANIFESTOES**

The godlessness of communism is chillingly plain. So what's the point? Simply that they compete with us in selling morality of government to the world. The danger is that we may not understand their concept of morality . . . and thus expect *them* to apply *our* concept of morality to their actions.

Here is the "morality" that faces us.

"We, of course, say that we do not believe in God . . . We say that our morality is entirely subordinated to the interests of the class struggle." ★ ★ ★

★ ★ ★ "When people talk to us about morality we say: For the Communist, morality consists entirely of compact united discipline and conscious mass struggle against the exploiters. We do not believe in eternal morality, and we expose all the fables about morality . . ."

—Selected Works, V. I. Lenin, Vol. IX, pages 475 and 478.  
Published by Cooperative Publishing Society, Moscow, 1935.

Only through knowing the hard-core of communism, factually documented, will we be able to understand it, and take steps not just to contain it, but to offer something better to the world: Freedom.

We believe this "sales campaign" should begin at home. It's not enough to know what we are against. We must know *why*.

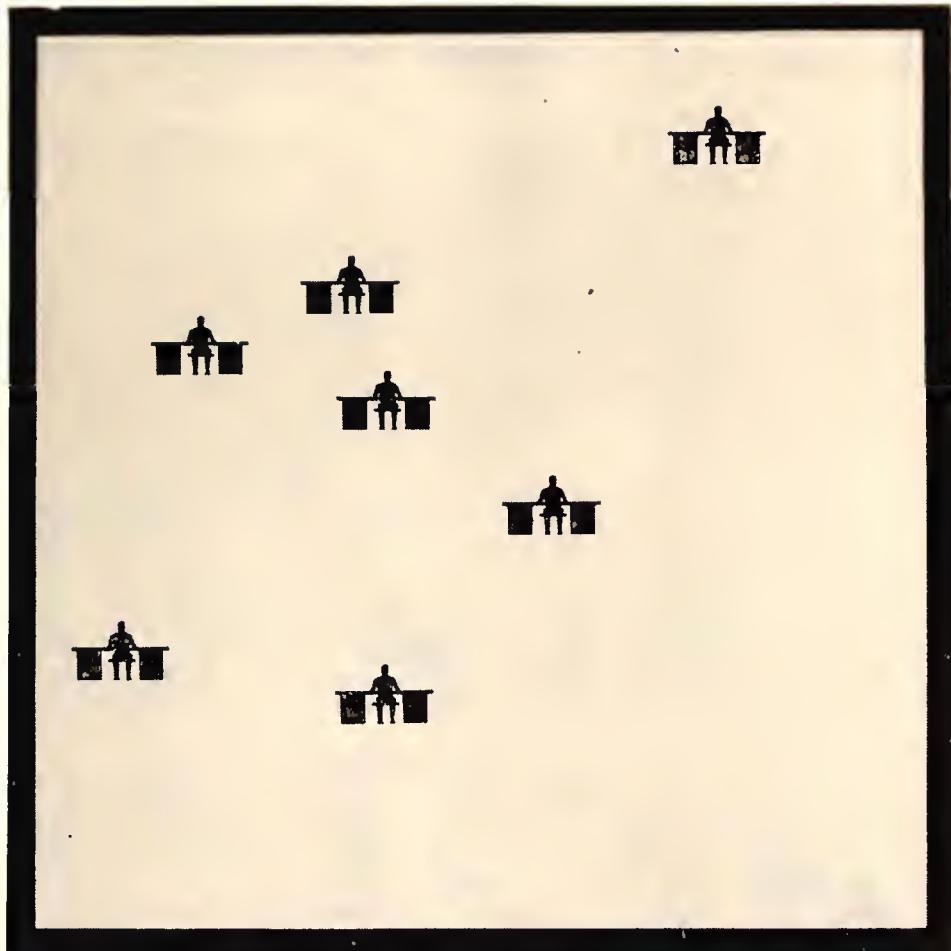
This series of advertisements coincides with prime time announcements on WKY Radio and Television — telling more facts about communism.

Prime Communicators to 1½ M . on Oklahomans

**WKY**

**RADIO AND TELEVISION**  
DIAL 930 • CHANNEL 4 NBC  
OKLAHOMA CITY

The WKY Television System, Inc. • WTWT, Tampa,  
St. Petersburg, Fla. Represented by the Katz Agency



## EFFICIENT 7

Seven time buyers for Agency X work together in one big room, their desks arranged as pictured. In the interest of efficiency\*, they request partitioning to separate each desk. But due to high overhead the agency can afford only three straight walls.

The time buyers found a way to draw three straight lines on the floorplan so that each desk is completely separated from the others. Send us their solution (on this page if you wish) and win a copy of Dudeney's "Amusements in Mathematics"—Dover Publications, Inc., N. Y. (If you've already won it, say so in your entry and we'll send you a different prize.)

\*In the interest of efficiency (i.e., reaching the largest audience), time buyers pick WMAL-TV in the Washington market. It's first, 6 P.M. to Midnight, all week long.

**wmal-tv**  
abc

Washington, D. C.

*An Evening Star Station, represented by H-R Television, Inc.*

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

## WTRF-TV

STORY  
BOARD

EXEC VP BOB FERGUSON said it at a WTRF-TV sales meeting. "What do I consider a super salesman? A guy who can sell American radios in Japan."

T. R. Effic! wtrf-tv Wheeling

SONG OF THE MOTH: "You Came To Me Out Of Mohair" or the missile era song: "The Last Time I Saw Polaris"

Wheeling wtrf-tv

RHYME: Kathy was a skating champ, on ice she loved to frisk. Now wasn't Kathy very brave, her little ??

wtrf-tv Wheeling

A YOUNG MAN walked into a car dealer's showroom and was taken aback by the suggested price of a compact car. "But that's almost the cost of a big car," he exclaimed "Well," said the salesman, "If you want economy, you got to pay for it, mister!"

Wheeling wtrf-tv

NOTHING IS MORE WASTED than a smile on the face of a girl with a forty-inch bust.

wtrf-tv Wheeling

MORE suggestions came in for the TV Critic depicted as Malice in Wonderland in the WTRF-TV ADworld Series . . . especially liked Drear Blabby, Ali Babel and Atomic Penergy. (Thanks to M. Phillips of Roseville, Michigan)

Wheeling wtrf-tv

OUR NATIONAL REP George P. Hollingsberry will be glad to give you the WTRF-TV story and show you why your next spot schedule should be beamed to the big TV audience in the Ohio Valley dominated by WTRF-TV from Wheeling.

CHANNEL  
SEVEN



WHEELING,  
WEST VIRGINIA

**NOW!**  
BIGGER THAN EVER!  
**CH. 9**

• 450% BIGGER INCREASE

in number of TV homes per quarter hour, 9 AM to Midnight, than the other Columbus station!\*

• NOW #1 NIGHT-TIME  
STATION . . .

leading in more quarter hours, 7:30 PM-11:00 PM, Monday through Friday; 6:00-11:00 PM, Sat.; and 6:30 to 11:00 PM Sun.\*

\*(MARCH '61 ARB)

**Call The Man  
From Young TV!**

**WTVM**  
CHANNEL 9  
COLUMBUS, GA.

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## ARTICLES

### Look ma—only 4 years old!

**29** SPONSOR takes a look at present-day television tape, now a strapping four-year-old broadcasting aid in preparing programs and spots

### Recipe for creative radio and top ratings: Part one

**32** Veteran Elmo Ellis of WSB, Atlanta, tells how unorthodox creative approach to radio programing can pay off big dividends for broadcasters

### The hot afternoon that N. Y. tv went commercial

**34** Twenty years ago this month commercial television became a reality with the NBC flagship station's No. 1 rate card arriving on Madison Avenue

### Inside rundown on 6 trade groups

**36** How NAB, TVB, RAB, BMI, SRA operate, who their major officers are, how they are financed, how they spend their monies, who members are

### Volvo bounces back with radio

**39** Volvo, an air media pioneer, and Sweden's entry in small car mart here, recovering fast from U. S. compacts competition via new radio campaign

### Where are they?

**41** Stop wondering—find out for sure what your radio station I.Q. is. SPONSOR has a quiz all set up for you and a score of 30 puts you on top

**NEWS:** Sponsor-Week 7, Sponsor-Scope 21, Spot Buys 48, Sponsor-Week Wrap-Up 54, Washington Week 57, Film-Scope 58, Sponsor Hears 60, TV and Radio Newsmakers 66

**DEPARTMENTS:** Commercial Commentary 14, 49th and Madison 18, Sponsor Asks 42, Reps at Work 44, Radio Basics 46, Seller's Viewpoint 67, Sponsor Speaks 68, Ten-Second Spots 68

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Says Jack Tipton:

Manager and Director of Sales,  
KLZ-TV, Denver, Colo.

"We bought Seven Arts'  
Vol. I and II, because,

for six consecutive years we stayed away from  
feature film programming. But...

# WARNER'S 'FILMS OF THE 50'S' CHANGED OUR MIND

"Films of the 50's" will premiere in September  
on KLZ-TV's new Mon.-Sat. feature time slot,  
"THE 10:30 MOVIE"

JACK TIPTON



"The best pictures we could buy before Seven Arts' feature films were available did not match our high standards of TV entertainment. But the Seven Arts releases, both Volumes, have such a wholesome, all-family appeal, we simply had to bring them to Denver's viewers. We know they will help KLZ-TV continue to gather the largest share of this market's viewers."

Warner's Films of the 50's...  
Money makers of the 60's



**SEVEN ARTS  
ASSOCIATED  
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Gigot", starring Jackie Gleason, now shooting in Paris...  
Gene Kelly directing...  
Theatre—"Gone with the Wind" in preparation...  
Television—Distribution of films for T.V., Warner's "Films of the 50's".  
Literary Properties—"Romancero" by Jacques Deval...  
Real Estate—The Riviera of the Caribbean, Grand Bahama, in construction

NEW YORK: 270 Park Avenue

YUKon 6-1717

CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105

DALLAS: 5641 Charlestown Drive

ADams 9-2855

BEVERLY HILLS: 232 So. Reeves Drive

GRanite 6-1564

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



This electronic oven has features unheard of even a few years ago. It is  $\frac{1}{4}$ -mile long, produces baked goods untouched, from dough to packaged delicacies. Compare this swift, modern operation with the slow, laborious methods of the past.

THE BETTMANN ARCHIVE

UNITED PRESS INTERNATIONAL PHOTO

**Public service**

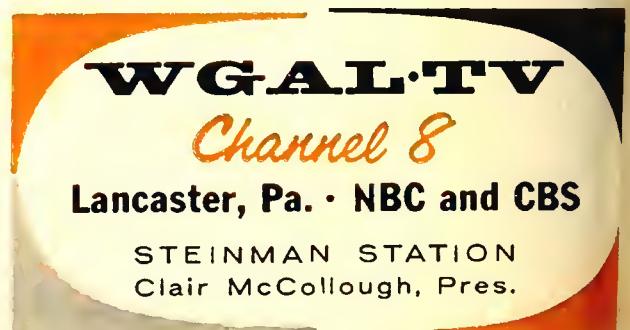
*in step with the times*

# WGAL-TV



Television is seen and heard in every type of American home. These homes include children and adults of all ages, embrace all races and all varieties of religious faith, and reach those of every educational background. It is the responsibility of television to bear constantly in mind that the audience is primarily a home audience, and consequently that television's relationship to the viewers is that between guest and host.

Through the years, machines have been redesigned and improved to render more efficient service to users. Similarly, WGAL-TV, alert to its responsibilities, has kept pace with the times in order to fulfill the *current* needs of the many communities it serves.



*Representative: The MEEKER COMPANY, Inc. New York • Chicago • Los Angeles • San Francisco*

17 July 1961

# SPONSOR-WEEK

## NEW DAYTIME LOOK COOKING

ABC TV starts ball rolling toward improved daytime programing with Ernie Ford; CBS TV also uplevelling

The rehabilitation of tv network daytime programing is apparently on the way.



Giraud Chester

The first big stroke in that direction, which will probably cause a lot of favorable buzzing among agency people, is ABC TV's to bring back Tennessee Er-

nie Ford to the daytime viewers in 1962, announced Giraud Chester, ABC TV daytime programing v.p.

Meantime there's a mass of activity in the CBS TV daytime camp with regard to upgrading that network's daytime schedule for the fall, with both William Paley and Frank Stanton said to be deeply involved in the project.

Another interesting angle re the CBS TV daytime situation: among the things that the network's affiliate board will be told at today's meeting in New York are the changes contemplated in the daytime program schedule.

The package that Ernie Ford will provide ABC TV will be five half-hours live, with the format pretty much along the relaxed patter and musical lines which featured him on NBC TV daytime before he went to work for Ford Motor Co.

In the area of ABC TV two reports were circulating on Madison Avenue last week. They were (1) the network was further curtailing its daytime schedule; (2) the American Bandstand may be dropped altogether by year's end. The cutback report was vigorously denied.

Ernie Ford's daytime ABC TV show will probably originate from KGO-TV, San Francisco. The star lives near the ABC o&o. Producer is to be Betford Corporation. Time slot is not yet disclosed.

Network daytime programing has been getting the askance look from agency buyers lately and has come in for more than its share of criticism.

## RADIO BILLINGS DOWN

National spot radio billings for the first quarter of 1961 were down 7.9% from the previous year, according to Price Waterhouse computations prepared for SRA.

The 1961 first quarter figure was \$40.3 million, compared to \$43.8 million estimated in 1960.

However, a strong improvement in second quarter 1961 billings is noted, and the first half of the year may exceed 1960, stated SRA managing director Lawrence Webb.

All these figures are estimates; official FCC figures for 1960 won't be out until later this year.

## ABC TV's daytime lag

In daytime audience averages, NBC TV has a small lead over CBS TV and a large one over ABC TV, according to the June 11 Nielsen National report.

NBC TV's average was 6.7%, compared to CBS TV's 6.6% and ABC TV's 4.1%. In millions of homes this averaged to 3.2, 3.1, and 1.9 for the three networks. In shares, NBC TV has 34.4%, CBS TV 33.2%, and ABC TV 18.7%.

The NTI figures cover 10 a.m. to 1 p.m. and 2 to 5 p.m., Monday through Friday.

## Bulova buys NBC TV for \$0.9 mil. Christmas push

Bulova is spending its Christmas promotion money this year by way of the spot carrier route on NBC TV.

It's buying 35 minutes to be run off during November and December. The scatter plans involve five evening shows. The bill: \$850-900,000.

SSC&B is the agency.

## Pat Weaver to head M-E unit

Sylvester L. Weaver has been appointed president of M-E Productions, the radio/tv division of Interpublic.

Two high level McCann-Erickson executives have resigned: ex-chairman C. Terence Cline, and ex-president Jack L. VanVolkenburg.

Annual broadcast billings of M-E Productions, which Weaver now heads, are \$100 million.

## WMCA WINS DECISION

WMCA, New York, won the latest judicial round in its expedition into New York State politics.

WMCA had brought a suit on behalf of New York City charging that the State Legislature deprived the city of representation unconstitutionally.

This week federal judge Hon. Richard H. Levet denied a motion for dismissal of WMCA's complaint which had been made by state attorney-general Louis Lefkowitz, defendant in the WMCA action.

## News effective for Texaco

The Huntley-Brinkley Report is an effective tv property for Texaco, according to an NBC Research report of viewer attitudes.

The show is enjoying a higher share, is reaching more homes-per-minute, and has the highest "Q" score of all current tv shows in all 1961 TvQ studies.

Viewers were more aware of Texaco's name than non-viewers, 50% to 39%. More viewers could identify the company trademark, and more were usual users of the Texaco brand than non-viewers were, the latter by 13% to 7%.

Regular viewers also had a more favorable opinion of the brand, 39% to 22%.

The study was conducted by R. H. Bruskin Associates nationwide bi-monthly AIM study of March 1961. Results were based on interviews with 2,657 adults.

## NBC GROSS TOPS APRIL

NBC TV led the two other networks in gross billings in April 1961, according the LNA/BAR figures just released.

So far NBC TV has led in all reports in 1961 and has led in seven of eight monthly reports since the 1960-61 season began.

Prior to October 1960 CBS TV led each month for seven years. All of which led NBC TV v.p. Walter Scott to predict, in words reminiscent of a rival's former claim, "By the end of 1961 NBC TV will be the world's largest advertising medium."

In the April reports NBC TV showed a daytime climb of \$2.1 million over a year ago, while CBS TV suffered a drop.

## D-F-S elects Wham, Stack

Dancer - Fitzgerald - Sample has elected two new v.p.'s, David Wham and John Stack.

Both Wham and Stack are account executives in the New York office.

## KNOX REEVES MERGER

Knox Reeves of Minneapolis and Fitzgerald Advertising of New Orleans have become affiliated.

In New Orleans only the name of the new firm will be changed. It will become Knox Reeves-Fitzgerald.

Roy M. Schwarz, in charge of the New Orleans office, and E. W. Rector Wooten, executive art director there, have been named v.p.'s of Knox Reeves. Joseph L. Killeen will be chairman of the executive committee of the New Orleans office.

Total personnel for the combined operation is estimated at 150.

## Hints given on film savings

(Grand Rapids): Tips on how to hold down film production costs were given by Ruth L. Ratny, creative v.p. of Fred Niles, to the Grand Rapids Advertising Club last week.

Save by shooting more than one film at a time.

Trust your producer's experience in suggested storyboard changes.

Agree upon changes before—not after—production starts. Avoid sync shooting, if possible, and use a voice-over announcer.

Avoid unpredictables like kids, smoke, water, and dogs. Don't try to dazzle with opticals.

## ABC TV NATIONAL STATION SALES NAMES THREE LOCAL MANAGERS



Richard Beesemeyer

Several more of the local sales managers for the new ABC TV National Station Sales unit were named this week.

Richard Beesemeyer, sales manager of KNXT, Los Angeles, a CBS o&o, is leaving that post to become Los Angeles manager of the new ABC TV unit 31 July.

James R. Osborn, general sales manager of KXTV, Sacramento, has been named ABC TV National Station Sales manager in San Francisco.

Previously appointed as central division head in Chicago was D. Thomas Miller.



James R. Osborn



# a statement of **WWLP & WRLP**

(Television in Western New England)

by William L. Putnam

## TO WHOM ARE WE RESPONSIBLE? ?

First off I don't feel any responsibility to the Federal Communication Commission except to abide by the law of the land. Lest this may sound like some horrible form of heresy, I should point out that the Commission in all its various doctrines and pronouncements commends such an attitude. We regret very much that the same Commission's decisions fail to encourage such a feeling of responsibility to the community.

Our Commission says quite clearly that we are responsible to the needs of a particular city and that our individual obligation is to program our station in the interests of that community. Thus we see justification for the Table of Allocations wherein certain frequencies are assigned to certain areas; wherein all broadcasters are then given a limited geographic area of responsibility and wherein each of us is given the obligation to serve the local needs of the people.

Unfortunately for this concept our business

is run by placement of advertising dollars and so this valuable concept has been vitiated by the decisions of our Commission which have allowed such wide spread coverage and such vast economic potential that the bulk of our TV broadcasters feel no economic necessity to cater to the particular local needs of any geographic area. As we all know from some rather horrible examples, if there is no economic necessity there isn't going to be much action.

It is greatly to be regretted that this dynamic industry is not being used to serve in every community the local needs of the people at the same time that it serves the commercial needs of national advertisers. How much better off would all the people be if this medium whose very persuasiveness is demonstrated by the strength of its critics were to be used for the constructive advancement of local needs as well as the national needs of our people.

Represented nationally by **HOLLINGBERY**

**This is just one of the  
faces of Florence**

Florence has more than beauty.  
Florence has the vitality of the new South,  
the scope of fertile fields, the energy of  
industry. And Florence has WBTW,  
a television station whose signal  
unifies the fifth largest single-  
station market in the nation.



*Florence, South Carolina*

*Channel 8 • Maximum power • Maximum  
Represented nationally by Young Television*



A Jefferson Standard station affiliation  
WBT and WBTV, Charlotte, NC

## ABC TV shows nighttime June II Nielsen advantage

At season's close, ABC TV had an advantage in the Nielsens over both CBS TV and NBC TV.

In Nielsen 50 market report June II 1961, average ratings for seven days 6 to 11 p.m. were as follows: ABC TV, 14.9; CBS TV, 14.3, and NBC TV, 12.0.

In percentages ABC TV was 4% ahead of CBS TV and 24% above NBC TV.

In average homes per minute ABC TV was the only network to show an advance over 1960. It went up 6% from (in millions) 6.3 to 6.6, while CBS TV fell 4% from 7.3 to 7.0 and NBC TV dropped 2% from 6.2 to 6.1.

## LATIN TV IS GROWING

Commercial television is growing in Latin America despite many serious difficulties.

In Lima, Peru, for example, the two top agencies, J. Walter Thompson and McCann-Erickson, are already putting 30% of their clients' budgets into television.

These clients "strongly prefer U.S. telefilm" and are eager for the debut of a new channel "to increase their tv advertising," reports MPEAA v.p. William H. Fineshriber, recently re-

turned from a five-week tour of eight Latin American Countries.

Commercial tv is showing impressive growth also in Argentina, Brazil, Uruguay, and Mexico.

There is pressure for commercial tv in other countries, expected to each success in the next year or so.



Wm. Fineshriber

## GE FALL BULB SPOTS



Since the football and bulb-buying seasons coincide, General Electric has decided to use its tv commercial character, Mr. Magoo, in a series of football theme spots this year.

The campaign extends from 2 to 30 October and is in 135 markets. More than 100 commercials will be run in each market. Coverage is estimated to exceed 95% of the nation's tv homes.

The GE bulb campaign will be backed by heavy point-of-purchase efforts and special stress on four-bulb packs.

"Major change in our spot buying pattern will be increased emphasis on daytime announcements, with less emphasis on night commercials. Studies of our past campaigns show we have reached the bulb-buying market more effectively with daytime tv," commented Robert V. Corning, GE large lamp marketing manager.

## Trading stamps to NBC TV

The trading stamp business has reached big time as far as tv, at least, is concerned: S&H Green Stamps (SSC&B) will be co-sponsoring Dinah Shore with American Dairy (Compton) next season.

S&H's commitment on NBC TV: half of the 10 hours, which in time and talent will run around \$1.3 million.

Until lately trading stamps have been buying mostly spot.

## North American Van from ABC TV to Nat'l spot film

(Chicago): North American Van Lines (Biddle Adv., Bloomington & Chicago) has decided to withdraw Walter Schwimmer's Championship Bridge from ABC TV and to place it market-by-market on a national spot film basis.

Main reason for the move is this: to get substantial merchandising support from individual stations and to allow individual van line agents to play a bigger role.

Over one hundred markets are involved. Clearance starts this fall for January start dates. The show is thirty minutes and will be for twenty-six weeks.

North American was for two years sponsor of Championship Bridge on ABC TV.

Network affiliates generally provide a great deal more local promotion and merchandising for locally-placed shows (in syndication or national spot) than they do for their shows fed by the network because of their greater economic share of local program time sales.

Meanwhile, in New York, producer Schwimmer, speaking last week before the Bowling Proprietors Association, referred to another of his shows, Championship Bowling, and pointed to the merchandising and promotion support operators could give a tv series.

In a survey of 52 bowling alleys, 48 proprietors agreed to stock and promote a beer or tobacco product that sponsored a tv bowling series.

He pointed out that the billion-a-year bowling industry gets about 15% of its revenue from beer sales, not counting other extras such as food, tobacco, and equipment sales.



Walter Schwimmer



# WANTED DEAD OR ALIVE

FIRST TIME IN SYNDICATION!  
**STEVE McQUEEN**

Last seen on the CBS Television Network  
capturing big audiences (3-year average  
Nielsen rating: 24.7)...and big long-term  
network sponsors (Brown & Williamson  
Tobacco, Kimberly Clark, Bristol-Myers).

**BIG REWARDS  
GUARANTEED**  
94 ACTION-PACKED HALF HOURS  
PRODUCED BY FOUR STAR FILMS.  
**CALL CBS FILMS**

# What they see on WJAC-TV.



## THEY BUY!

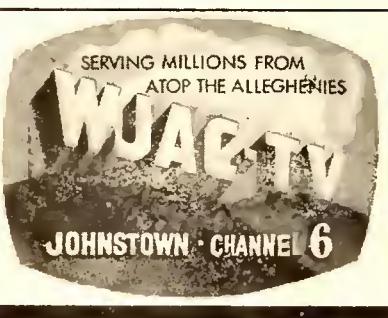


How many people are watching is important, of course. Both ARB and Nielsen agree that more people watch WJAC-TV than any other station in the Johnstown-Altoona market. But WHO is watching is also important. Are the viewers also buyers? WJAC-TV viewers are! Dozens of happy, successful advertisers sing the praises of WJAC-TV for turning viewers into customers. We think we can do the same for YOU!

For Complete Details, Contact:

**HARRINGTON, RIGHTER  
AND PARSONS, INC.**

New York Boston Chicago Detroit  
Atlanta Los Angeles San Francisco



by John E. McMillin

## Commercial commentary

### It's a rough business, boys

The news that Texaco is switching its king-size \$16 million account from Cunningham & Walsh to Benton & Bowles, effective 1 October, broke just before the 4th of July weekend and provided both a gloomy and a happy holiday for a lot of perspiring agency guys.



Actually, of course, the Texaco defection was merely another in the long list of nervous realignments which have shaken the petroleum world in the past 10 months with Shell, Continental, Cities Service, Mobil Oil, and American all seeking to solve their complex marketing problems by shamelessly chopping off agency heads.

But somehow, the C&W loss seemed to me particularly tragic, and an especially sickening example of the hazards, risks, and heart breaks of the agency business.

On the surface at least, and to the extent that any outsider can ever know such things, C&W had done a good job for Texaco.

Its Huntley-Brinkley buy was hailed in the industry as one of the solidest tv investments ever made, and this long before the NBC pair zoomed into commanding news leadership with their 196 Convention coverage.

In radio, C&W continued Texaco's Metropolitan Opera sponsorship with some smart media buying that set up an "opera network."

In commercials, C&W did many outstanding jobs, as all of us who judged the American Tv Commercials Festivals will testify.

And, in marketing, C&W came up with a bushel of ideas ranging from the use of tv specials for spring and fall changeover drives to attractive promotions and premiums.

But, despite such efforts, Jack Cunningham's shop got the butcher's ax just 10 days after Texaco had officially denied to SPONSOR that it had any such intentions.

### Agencies helpless in account switches

I don't know, of course, what really precipitated the move, at the purpose of this piece is not to defend C&W or blast Texaco.

But somehow, over the 4th, I got to thinking about all the hard work and fine creativeness which C&W people had put in on the Texaco account, and about how defenseless an agency's persons really are, when one of these big switches takes place.

All of us who, as agency men, have ever lived through the harrowing experience of losing a multi-million dollar account, know that copy, media, radio/tv. research, and staff people often have to take a fearful beating for things which are not their fault.

And the gloom which fills the offices of high agency brass is even thicker in the cubicles of the juniors who have given their heart, blood—enthusiasm, loyalty, late nights, long hours—to the cause.

I don't think it is enough to say, as we do so often and so cynically, "well, it's a rough, tough, throat-cutting business."

Any competitive business has its elements of risk, and cruel impersonality. But there is something about agency work which makes it especially disheartening, something which, I believe, stems from a fundamental flaw in the structure of agency-client relationships.

Looking back over 30 years of close association with advertising, I can honestly say that I've known of few big accounts that changed agencies because of poor agency service.

### Why do accounts change?

No (and this is hard for many outside the business to understand), most account changes take place because of power shifts or power struggles within a client's own organization.

They happen when a major corporation realigns its top executives, when a marketing v.p. has the squeeze put on him by a company treasurer or production head, when intramural fights develop within the board of directors, or when a fair-haired boy rises from the ranks.

They happen because of deaths, because of retirements, because of corporate politics and jealousies, because of executive cowardice.

But seldom because of outright inefficiency or agency mishandling.

All of which makes the business more than necessarily nerve-wracking for both agency owners and agency employees.

It means that agency big shots must spend a wholly disproportionate share of their time in high-level politicking and in holding super-sensitive stethoscopes on a client's organizational heartbeats.

For agency personnel, it means they enjoy far less security, far less respect, and far less decent treatment than their opposite numbers within a client's own organization.

These, of course, are ancient complaints. And perhaps nothing can ever be done about them.

But, more and more, now that I've been able to get a little perspective on the agency business, I've begun to wonder about agency contracts and agency compensation.

Perhaps at one time they were fair and equitable. But I doubt they are today.

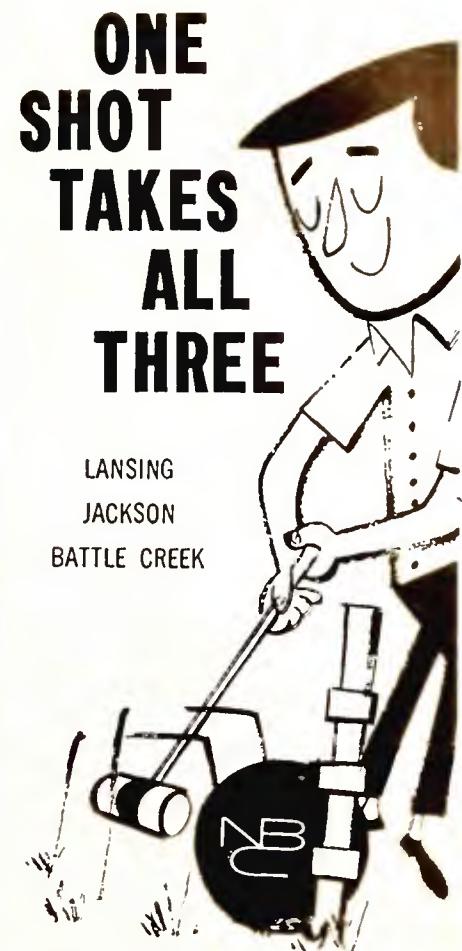
### Profits are too small

In recent years, the over-sized profits which a few independent business men were able to take out of their agencies, have all but disappeared. And agency salaries, once stratospheric compared to those paid by industry, no longer enjoy that spread.

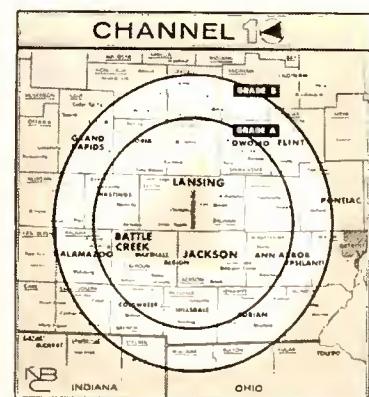
Increasingly, I believe, the agency business has been shaking down to a high-risk, low-profit operation, one characterized by intense pressures, grinding work, furious frustrations, bitter insecurity, and complete lack of the excitement, glamour, romance, fun, and proud turns it once knew.

Under these circumstances I don't think it is surprising that the 4A's are growing disturbed about the "public image" of advertising. As so often happens, the image merely betrays an inner distress. And I believe that the gentlemen of the 4A's, instead of trying to devise elaborate p.r. programs to sell "thought leaders" and "opinion makers" on the merits of advertising, would do well to build more respect into their own operations.

I am certain that higher commissions (yes, higher than 15%) and long-term client contracts on a firm basis, would allow agency men to hold their heads up again, and greatly benefit the business.



A solid play in Michigan's Golden Triangle stakes you to a lively market—Lansing, Jackson and Battle Creek! WILX-TV cracks all three with a city-grade signal and scores big in a lush outstate area.



Operating with a 1,008 foot tower at 316,000 watts. Let this one outlet give you all three markets.

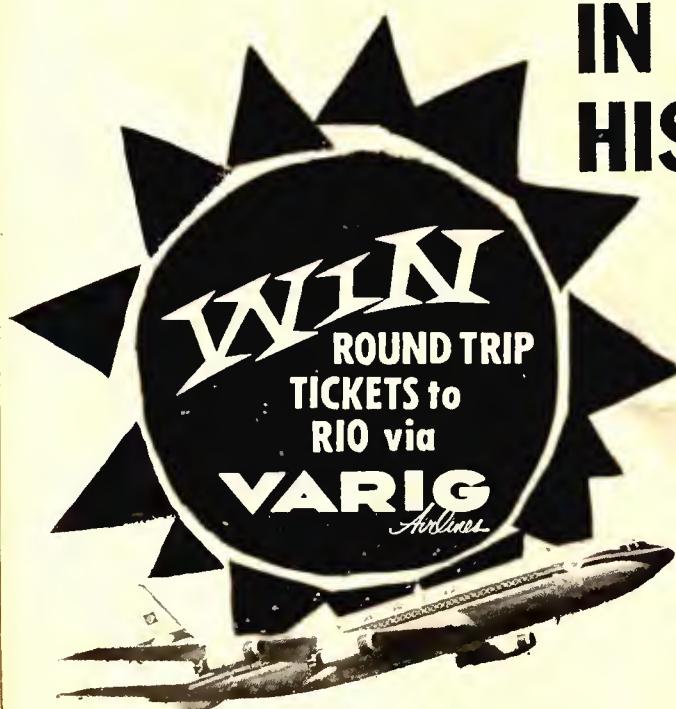
Represented by  
VENARD, RINTOUL & McCONNEL, INC.

THE GOLDEN TRIANGLE STATION

**WILX**  **TV** CHANNEL **10**



# GREATEST AGENCY CONTEST IN RADIO HISTORY!



# HUNDREDS OF PRIZES FOR A SIX WORD SLOGAN

## FIRST PRIZE

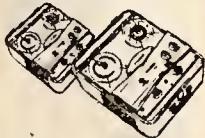


2 round trip first class tickets from New York to Rio de Janeiro via Varig Jet.

## 3 SECOND PRIZES

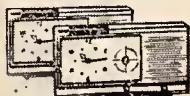


A seven day Caribbean Cruise on the S.S. Nassau. (two tickets to each winner). Choose your own vacation days.



## 10 THIRD PRIZES

Ten magnificent Webcor Tape Recorders.



## 50 FOURTH PRIZES

Fifty FM clock Receivers



## 50 FIFTH PRIZES

Fifty alarm-clock radios.

## **NOW WVNJ will be FM as well as AM**

As of now WVNJ is no longer AM only, but FM too!

To crystallize this larger image we want a six word slogan. Come up with the winning slogan and you'll be one of the highest priced copywriters in history because you'll be getting almost \$300 per word.

We have no preconceived notions. We're wide open for ideas. All we want is something nice and simple that tells you—one of the decision-makers in your agency—that WVNJ, with FM added at no extra cost, is an even better buy than it was before.

So put on your thinking caps and go to work. Even if you don't win the Grand Prize, you've got a chance at hundreds of others in this greatest agency contest in radio history.

**RULES:** Create any six-word slogan. Send it with your name and Company's name to WVNJ, Newark, New Jersey. Submit as many slogans as you like. We can't return any "masterpieces" but, we guarantee they'll all be read carefully by the judges, whose decision, of course, will be final.

Winners will be announced sometime in September. Contest is open to any agency man or national advertising manager in America excepting WVNJ's own agency and the members of its station's staff.

# WVNJ

NEWARK, N. J. — COVERING GREATER METROPOLITAN NEW YORK



RADIO STATION OF  
The Newark News

# WSLS-TV

Roanoke, Virginia

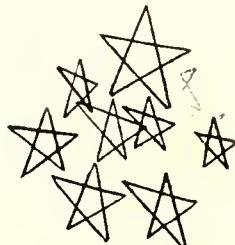
... the  
station  
where  
leadership  
&  
integrity  
are  
tradition !

10

NATIONAL REPRESENTATIVES  
AVERY-KNODEL, INC.

"THERE IS NO SUBSTITUTE FOR INTEGRITY"

**WPEN**  
**HAS**  
**THE**  
**STAR**  
**PERSONALITIES**



★ MATURE, ESTABLISHED  
PERSONALITIES ★ AWARD  
WINNING NEWS ★ EX-  
CLUSIVELY HELICOPTER  
TRAFFIC REPORTS ★  
FIGHTING EDITORIALS ★  
ADULT MUSIC ★

**WPEN**  
THE STATION OF THE STARS  
CALL GILL-PERNA, INC.

## 49th and Madison

### Wants Emmy revamped

I have just finished reading your editorial in the 5 June 1961 issue of SPONSOR. I wanted to drop you this word of endorsement of your views on the Emmy situation.

I have been greatly exercised recently about current activity in Washington. I believe that a revamping of the entire Emmy structure would present a better reflection of broadcasting in general to the public. Certainly the current system of making awards is far from being the best thing that broadcasting can present to the public as its image.

I am happy that you have spoken up as you did on this subject and I hope that broadcasters in general will rally around and do something about the matter with the result that we shall in the future present ourselves in a far better light.

William T. Knight, Jr.  
president & general manager  
Savannah Broadcasting Co.  
Savannah

### We love Sacramento

San Francisco is certainly one of our favorite cities. And there is little question that all of us at KRAK would be flattered to be a legally designated San Francisco station. But the legal fact remains that we are a Sacramento radio station and we love the state capital. Your story in WRAP-UP, 5 June concerning KRAK's new single rate card unfortunately mentioned KRAK as a San Francisco station and apparently you have excellent coverage in this area since my telephone has been ringing all day on this very subject.

We can appreciate the type error that occurred and we would be extremely grateful if this letter were published to correct this obvious mistake. KRAK is a legal 50,000

watt, clear channel, Sacramento-designated station, and is mighty proud of its Sacramento affiliation.

Manning Slater  
president & general manager  
KRAK  
Sacramento

### Ratings in Phoenix

STORY ON PAGE 61 (FILM-SCOPE) SPONSOR 26 JUNE 1961 INFERS KOOL-TV FIRST IN TWO-HOUR PERIOD 3:30-5:30 PM MONDAY-FRIDAY RESULT OF FLYING A WESTERNS. WHILE THESE ARE EXCELLENT PROPERTIES, THIRD PARAGRAPH THIS STORY INACCURATE: YOU SAY "THEN THE STATION PUT IN CBS FILMS FLYING A PACKAGE OF THREE WESTERNS PLUS ITC'S BROKEN ARROW AND B-MARCH 1961 WAS FIRST IN THE TWO HOUR PERIOD WITH A 11.3 RATING." PHOENIX ARE NIELSEN STATION INDEX 2 MARCH 1961 AVERAGE QUARTER HOUR RATINGS 3:30-5:30 PM, MON-FRI ARE AS FOLLOWS: KPHO-TV, 11.2; KOOL-TV, 7.1; KTAR-TV, 4.5; KTVK, 3.6. FOUR PROPERTIES ON KOOL-TV RATE AS FOLLOWS: (AVERAGE HALF HOUR MON-FRI) AUTRY, 3:3 6.3; OAKLEY, 4:00, 6.6; RANGER, 4:30, 7.9; BROKEN ARROW, 5:00, 8.9. MARCH 1961 AR SURVEY SHOWS KPHO-TV FIRST 3:30-5:30 WITH AVERAGE MON-FRI QUARTER HOUR RATING 10.4 COMPARED TO KTAR-TV 3.3; KTVK, 2.2; KOOL-TV, 2. KNEW YOU WOULD WANT TO KNOW ABOUT THIS.

Bob Martin  
director, programing &  
operations  
KPHO-TV  
Phoenix



An encore for three of  
our "personalities."  
Good sports. Attractive  
people interested in  
the Metropolitan  
way of life.

## METROPOLITAN BROADCASTING

205 East 67th Street, New York 21, N.Y.



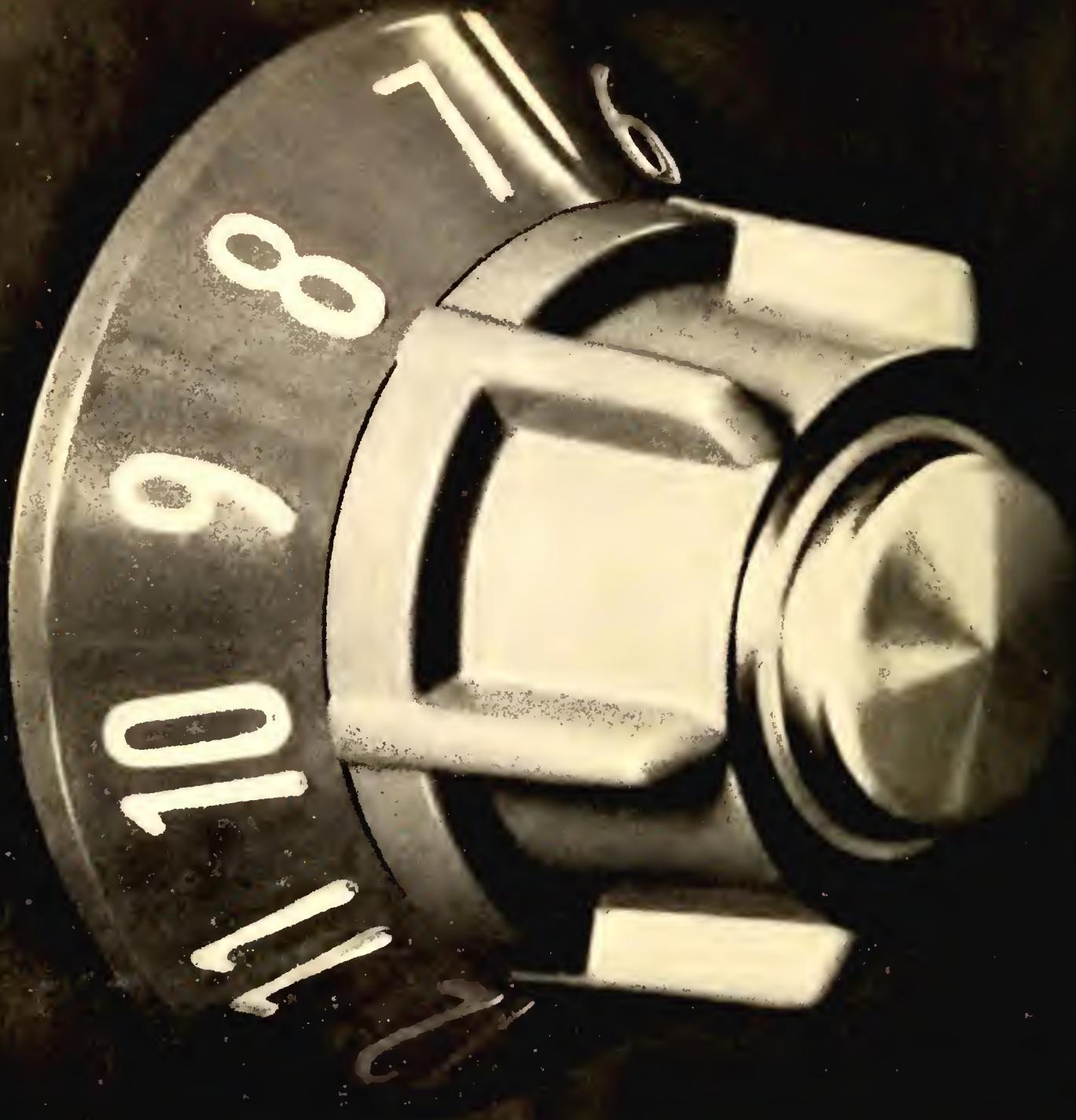
TELEVISION STATIONS  
WNEW-TV New York, N.Y.  
WTTG Washington, D.C.  
KOVR Sacramento-  
Stockton, California  
WTVI Peoria, Illinois  
WTVP Decatur, Illinois

### RADIO STATIONS

WNEW New York, N.Y.  
WHLK Cleveland, Ohio  
WIP Philadelphia, Pa.

*A DIVISION OF METROMEDIA, INC.  
other divisions are:*

*Foster and Kleiser, Outdoor Advertising  
operating in Washington, Oregon,  
Arizona and California  
Worldwide Broadcasting, WRUL Radio*



## Clicked again

Again and again and again, for the 2 weeks ending June 18, the watchers were clicking their dials to ABC-TV programs.

Nielsen-wise,\* this activity put 6 ABC shows in the top 10. *The Untouchables* took 1st place. And *My Three Sons*, in 3rd place, led all new shows.

It all added up to an ABC largest audience share . . . larger than that of either of the other networks . . . significantly, where it counts most. Namely, in the 50-market area (largest competitive area measured by Nielsen) where the watchers have a three-network choice.

And choose accordingly.

## ABC Television

\*Source: National Nielsen 50-market TV Reports Average Audience two weeks ending June 18, 1961. Sunday, 6:30-11 PM. Monday through Saturday, 7:30-11 PM. All commercial time periods.

# SPONSOR-SCOPE

17 JULY 1961  
Copyright 1961  
SPONSOR  
PUBLICATIONS INC.

Trying to discern a pattern emerging from the prices and policies being applied to the 40-second chainbreaks has become the July brain-throbber of agency media executives with heavy stakes in spot tv.

A random check among them by SPONSOR-SCOPE last week disclosed these impressions:

- The scattering of ratecards at hand were so different in prices and policies that any attempt to read a pattern would be premature and useless.
- The 40s will probably be bought mostly on a pre-emptible basis, because of the diminished rate as against fixed 40s. In other words, their appeal will be hottest for opportunistic buyers.
- Until the rate picture falls into sharper focus most agencies will, with regard to their fall activity, proceed on the premise that the 20-second spot will retain most of its popularity, while the creative departments continue at the same time to play around with 40- and 30-second commercials.
- The pattern that these chainbreaks take eventually will be determined anyway by the volume and business status of the spot market.

P.S.: B&B's Lee Rich said that Maxwell House coffee will be coming back into spot, but that it was up to the medium to keep itself completely flexible so that an advertiser has available to him on a broad base 10s and 30s as well as 20s and 40s.

Highlighting the past week's buying in national spot tv was the quests from several sources of half-hours for syndicated series.

These accounts: North American Van Lines (Biddle), Colgate (Norman, Craig & Kummel) and Duffy-Mott (SSCB).

Other spot tv buying activity: Scott Paper (JWT), fringe minutes, starting end of August; Lever's Stripe toothpaste (JWT); Chase & Sanborn Instant brands (JWT), 250 rating points a week in fringe and prime time; Remington Arms (BBDO), quarter-hour hunting and fishing shows; Doughnut Corp. of America's Goldmine Ice Cream Treat (KHCC&A), minutes in kid shows, beginning 6 September; Gravy Train dog food (B&B), prime time and fringe, starting 24 September.

The spot media campaign which Amoco (D'Arcy) started last May is up for renewal, with the agency doing a sort of re-evaluation of the station lists.

For Chicago it's meant getting in there with a flurry of switch-pitches.

The tv networks have about tossed in the sponge in their efforts to bring Avon cosmetics into the fold.

This year-in-and-year-out user of spot—last year it ran around \$3 million—has refused to yield to the blandishments of network salesmen, holding to the proposition that the spot franchises that Avon has built not only give it the sort of dominance its position in the cosmetic field (#1) needs but provides the right sort of local identity that its door-to-door saleswomen find most fitting.

Avon, which is in about 200 markets, apparently looks on the chainbreak as providing an apt type of vehicle for the message it wants to deliver, and is not interested in the price preachments of the networks.

For at least one of the tv networks, the pitch to Avon has been an annual ritual.

P.S.: The networks have run into the same freeze with regard to Lanvin, whose U.S. business in 11 years rose from \$180,000 to \$20 million.

## SPONSOR-SCOPE *continued*

NBC TV says it's going to sit tight with its policy of selling nothing less than quarter-hour, even though CBS TV has extended its minute participations plan from the morning to a couple of strips in the afternoon.

The two strips are the **Millionaire** and **Face the Facts**, which CBS TV admits hasn't been anything as well as the rest of its afternoon fare.

Explains CBS TV: **minute participants in the two shows must also hold minutes in the morning schedule.** In other words, **Millionaire** and **Facts** were opened up as an inducement to morning prospects.

**BBDO Minneapolis** has a **modus operandi** which seems to be evolving into a pleasant and convenient relationship with **Chicago radio reps**.

Instead of bidding the reps to come to Minneapolis, the agency for the past two years has sent a delegation to **Chicago** to meet with the sellers to outline campaign targets, place orders and exchange viewpoints, in connection with **Cream of Wheat radio buys**.

Last week BBDO sent a group down on behalf of **Chin King**.

There was a lot of account switching the first six months of 1961, but, strange as it may seem, the bulk dollars involved didn't come up to the level of the mass migration for the like period of 1960.

More giants took their business elsewhere during the 1960 first half—like **Chrysler**, **Pepsi-Cola** and **Shell**. And those with air media connections in the **\$1 million and over** class added up to the same number, namely, **20**.

ADVERTISER	FROM	TO	ESTIMATED BUDGET
Texaco	Cunningham & Walsh	Benton & Bowles	\$18,000,000
Liggett & Myers	McCann-Erickson	JWT	15,000,000
Handy Andy, Spry, AirWick	K&E, FC&B	JWT	8,000,000
Bulova	McCann-Erickson	SSC&B	6,000,000
Alpine, Benson & Hedges	DDB	Burnett, B&B	4,000,000
Ajax (Colgate)	McCann-Erickson	NC&K	3,500,000
Schlitz	JWT	Burnett	3,500,000
Timex	Doner	Warwick & Legler	3,500,000
Elgin	JWT	McCann-Marschalk	2,500,000
Pittsburgh Plate Glass	BBDO	JWT	2,500,000
Speidel	NC&K	McCann-Marschalk	2,500,000
Lanolin Plus	EWR&R	Daniel & Charles, LaRoche	2,500,000
ASR Gem, Pal Injector	K&E	Benton & Bowles	2,000,000
Vic Tanny	Charles Stahl & Lewis	KHCC&A	2,000,000
American Dairy	Tatham-Laird	Compton	2,000,000
Exquisite Form	Regal	KHCC&A	1,500,000
Planters Peanuts	Kemper	JWT	1,500,000
Coty	BBDO	DFS	1,300,000
U.S. Tobacco	LaRoche	Donahue & Coe	1,200,000
Standard Oil N.J.	Ogilvy, B&M	NL&B	1,000,000

Since the three options K&E gives Lincoln-Mercury dealers in handling their fall radio set schedules, any way you want, it still adds up to factory money getting local rates.

The options from which the dealers may choose, with K&E paying the bill:

Option #1: the dealer sets the schedule directly with the station at local rate.

Option #2: the dealer sets up a tentative schedule and sends it on to K&E for examination and approvals.

Option #3: the dealer leaves the negotiating—at-local-rates—to K&E completely.

CBS TV's ace and much acclaimed public affairs series, CBS Reports, may wind up next season as a minute participation carrier.

AT&T has agreed to sponsor any of the Reports that deal with space matters, but the network hasn't been able to latch on to any other advertisers disposed to full sponsorship.

Much as it doesn't like the idea—particularly because of the program's prestige—the network could within the next few weeks decide to make CBS Reports available to four participants per broadcast. (There are four commercial intermissions.)

List price per program: \$50,000, talent; about \$100,000, time.

Agencies will shortly get a look-see at the results of a special study done by Nielsen for ABC TV which relates the product buying pattern to the tv viewing pattern.

What the agencies will witness is the sample of a continuing project, with the data broken down by heavy viewing families vs. light viewing families, family size, income status, etc.

Looks like the hottest problem—outside of getting more business—confronting the tv networks on the daytime front is finding ways of cutting down on program costs.

Supply, competition and a narrowing market have made daytime price an overriding factor and the only place for economy is the programming schedule.

Time was when a network boasted about how long a daytime show has been on the air. Now that circumstance has its drawbacks, because the longer it's on the more expensive, what with the talent escalator clauses.

In addition to this profit squeeze the networks have to contend with the competition their daytime is getting from nighttime where the package minutes are getting cheaper and scatter plans prevail a la daytime.

ABC TV is seeking to make hay over the facts that Nielsen's second June report covering 50 cities shows that network as the only one making a share and audience gain over the like report for 1960.

The comparison, which gives ABC TV an increase of 8% in share and 19% in audience:

NETWORK	1961		1960	
	AVG. SHARE	AVG. HOMES	AVG. SHARE	AVG. HOMES
ABC TV	20.3	2,000,000	18.8	1,700,000
CBS TV	39.4	3,600,000	39.5	4,000,000
NBC TV	30.5	2,700,000	30.7	3,000,000

Note: sets in use daytime were up over June 1960.

ABC TV's competitors are treating the foregoing development with an airy, "So what, the kids are home from school vacation."

Price quotations were made available last week by ABC TV for its new juvenile strip, tentatively billed as Periscope.

The package rate per minute, time and talent: 1 to 25 minutes, \$4,000; 26 minutes or more, \$4,500. These are charter member quotes. The rates apply for 52 weeks.

After 2 October, the date of the series takeoff, the rate per minute will be, notes the price sheet, \$5,672.

Speaking of quotations, here's one from the Periscope description sheet: "Tangy as a peppermint stick, but at the same time loaded with vitamins of solid information, it nourishes the eternal desire to be amused, while exploring frontiers of knowledge. From the farthest horizons of earth, to scientific magic that can be performed in the kitchen, Periscope will enchant America's kids with a kaleidoscopic combination of knowledge and pleasure. . . ."

Tv business developers are pretty well reconciled to Shell Oil's confining itself to newspapers the rest of this year, even though its agency, OBM, is buying radio schedules here and there as the result of local distributor-dealer pressure.

Come next season Shell will have an international golf tournament series via film going on CBS TV but this is strictly institutional.

Radio reps, it might be noted here, are somewhat discomfited by the antagonism they say they're encountering at OBM when inquiring about markets being bought.

One rep, for instance, got this retort from a buyer: "We keep our media plans to ourselves; we're not in business to keep reps happy."

Look for CBS TV to do something to raise the image of its morning programming.

It's apparently become pretty much of a "must", along with the project of studding the daytime schedule with five-minute news strips.

So far the network has spotted two of these: 3:55-4 p.m., which has been sold to Frigid aire (DFS); 10:55-11 a.m., which is being offered at \$3,500 per unit. A third news strip under consideration: 2:20-5 p.m.

There's been a slight change in the percentage spread between the top-rated and bottom-rated shows in nighttime network tv: the percentage is up either way and that may be due to the fact there were fewer series this season vs. last.

Where the percentage has dipped is in the middle range.

With the Nielsen second May report for each year as the base, you get this evening trend picture:

RATING LEVEL	1958	1959	1960	1961
Over 25	7%	7%	5%	6%
15-25	52%	52%	49%	47%
Under 15	41%	41%	46%	47%
No. Programs	122	121	132	123

The SRA is opening a chapter in Detroit and the reps' managers in that city will meet next week to hold the election of officers.

This move by the SRA's board was spurred by a feeling that more would be accomplished in behalf of spot among the automotive agencies if it had a working local organization as a starter.

The next step: setting up plans for getting the story of spot radio and tv to these agencies and their clients on a systematic basis.

A growing source of irritation among agencies heavily active in spot tv: the slowness of stations to get their bills in on time so that the client can be told what his expenditures were for the previous month.

Complain the agencies: the delinquency of three or four stations in important market can suffice to stymie the accounting department in its attempt to keep the client up to date. The net effect: impaired client relations.

The disturbed agencies think that the reps could help improve the situation by citing as their ideal the Katz system of handling all accounting matters for station

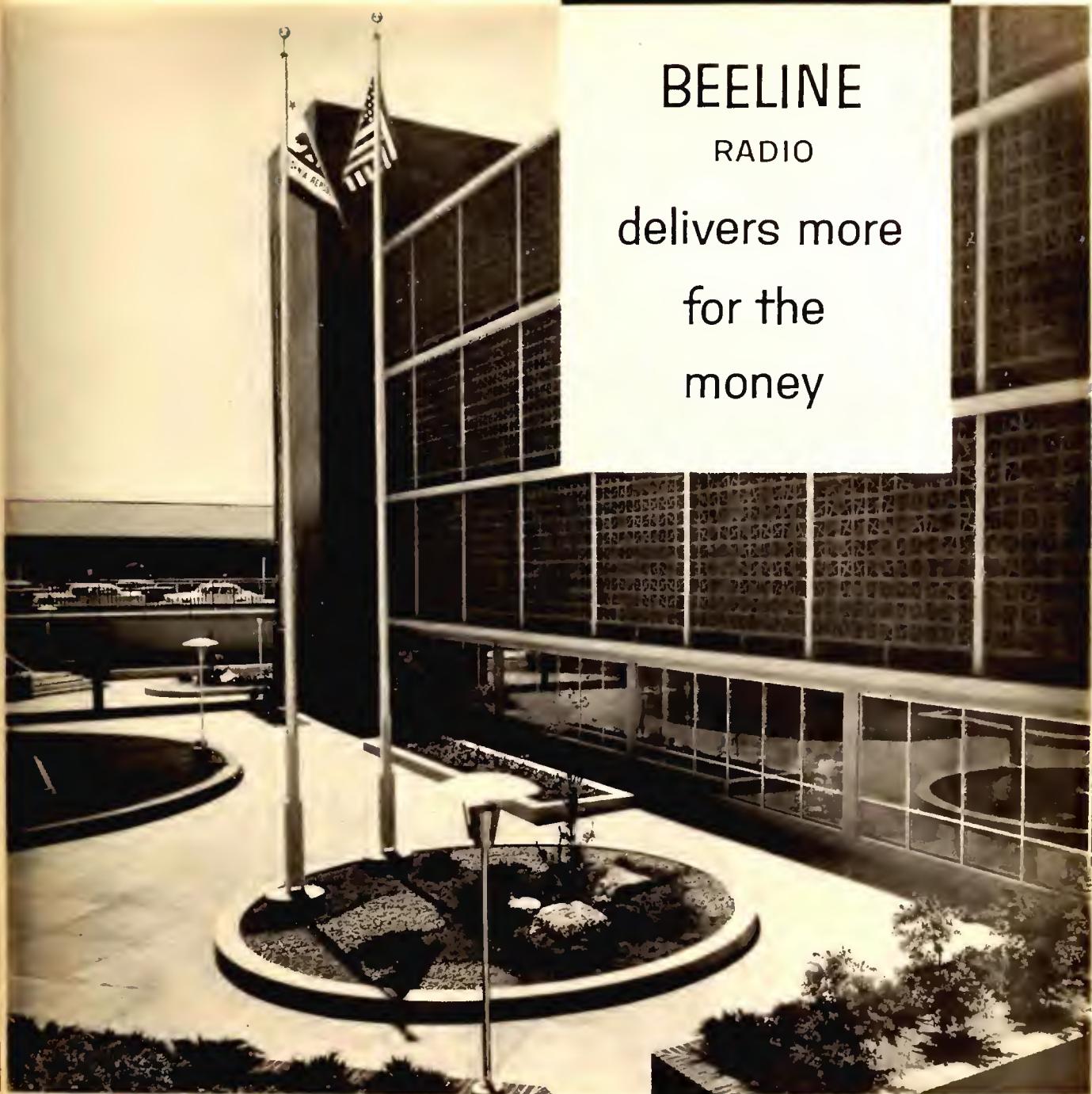
**For other news coverage in this issue:** see Sponsor-Week, page 7; Sponsor-Week Wrap-Up, page 54; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 66; and Film-Scope, page 58.

IN INLAND CALIFORNIA  
( AND WESTERN NEVADA )

BEELINE

RADIO

delivers more  
for the  
money



Modern new City Hall of Modesto — Stanislaus County seat.

Stanislaus County is an important market in California's great Central Valley. It is the 9th county in the entire United States in total farm income. Also, it is the first county on the Pacific Coast and 18th in the United States in retail sales per household — \$5,107.00 per household. (Sales Management 5-10-61)

Stanislaus County is part of the area covered by Beeline station KBEE, Modesto. In fact all the important California Central Valley and Western Nevada markets are sold on the Beeline stations. And Beeline Radio delivers more of their radio homes than any other combination of stations, at the lowest cost per thousand. (Nielsen Coverage Service Report #2, SR&D)

McClatchy  
Broadcasting  
Company



SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

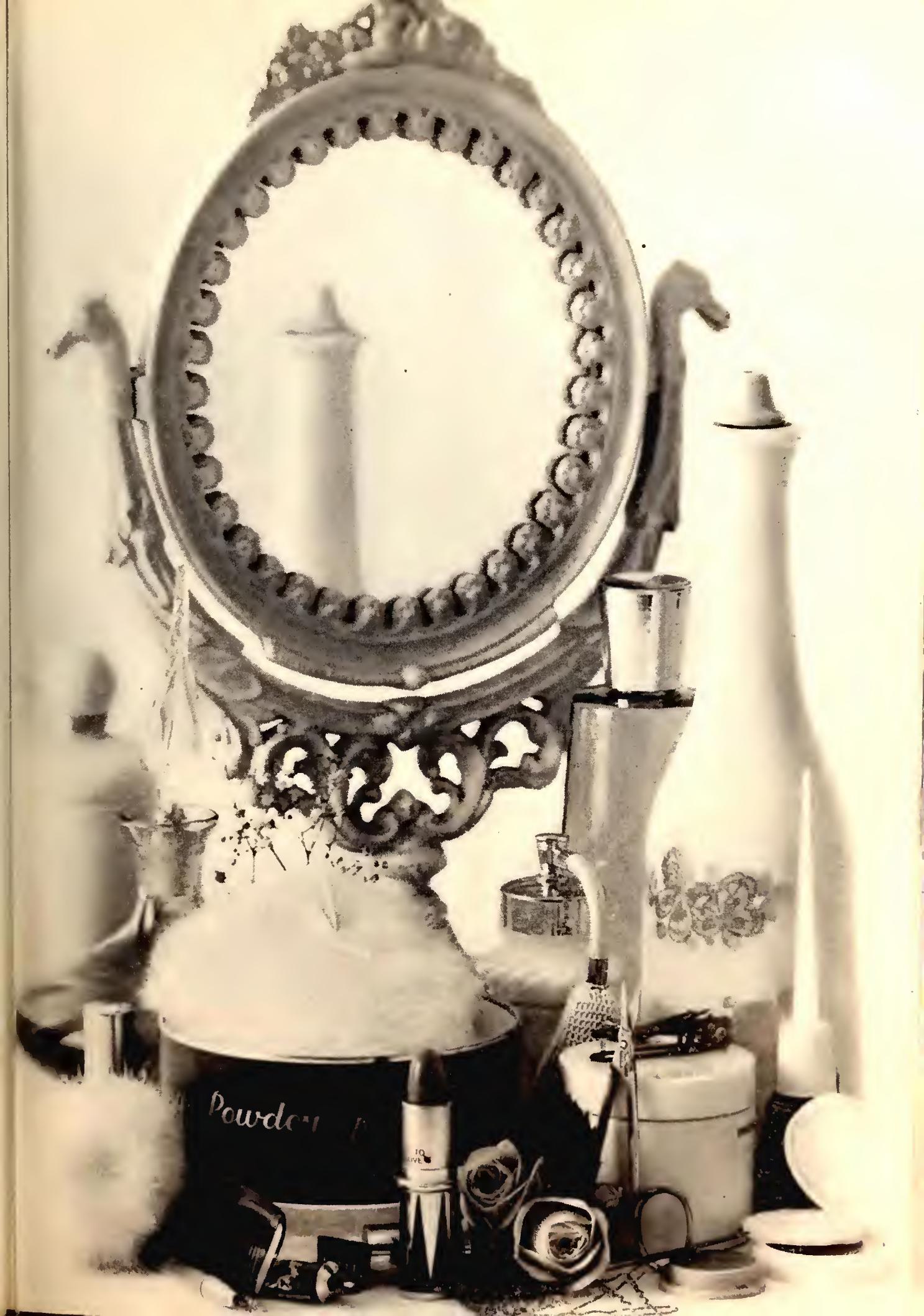
## **"Vive la difference!"**

*In plain English, what makes the big difference in any sales picture is women! And in Philadelphia, CBS Owned WCAU-TV talks to more women than any other medium in the market. Specifically, WCAU-TV delivers 1,572,700 more women impressions per week than the second station (June ARB).*

*Start translating advertising into sales with Philadelphia's most effective sales medium. You'll appreciate the difference... definitement! **WCAU-TV***

*Represented by CBS Television Stations National Sales*





Powder

Rising with the sun, Ty Boyd now brightens the mornings in the Carolinas on WBT Radio. ● Already well known throughout North and South Carolina as a radio and TV personality, Ty Boyd now brings his wit, his charm, his friendliness to the big WBT morning audience. Monday through Saturday, from 6:30 to 9:00, he presents music, news, weather, features, with refreshing originality and imagination. ● It's the wise, advertiser who captures the Early Boyd on WBT—the nation's 24th largest radio market . . . the station with 711% more listeners than its strongest competitor.\*

**The Ty Boyd Show, 6:30-9:00 AM, Monday-Saturday, WBT RADIO CHARLOTTE**

JEFFERSON STANDARD BROADCASTING COMPANY

©NSC 2

## Early Boyd





FIVE MILES of tape is used daily in the Capital Cities Broadcasting Corp. video tape room in Jerusalem to cover Eichmann trial court sessions

# Look, Ma—only 4 years old!

► A special SPONSOR report on the amazing growth of tv tape—today a significant industry production tool, but a new-fangled addition as recently as four years ago

Four years ago video recording tape appeared on the broadcast scene for the first time. It was described as the biggest development since Dаг-иа. Experts said it would deliver results that previously could not be achieved with live tv or film. A SPONSOR editor last week asked industry gurus if tv tape had lived up to its promise. The survey revealed far

more pluses than minuses. Among them:

- A host of tape recorders sold in the United States and overseas.
- Recorders and tape prices have been reduced considerably.
- Newsmen rate tape as important as their right arms.
- Local station managers get new clients as a result of tape.

• New inventions now produce perfect pictures and sound.

• Hidden costs are disappearing in the distribution of tape commercials.

Both Ampex and RCA report unflagging interest in tv tape recording installations. These space age broadcast engineering organizations have installed more than 1,100 tape recorders for stations, networks, closed-circuit system outfits and production companies here as well as outside the U.S. Ampex alone has to date sold about 175 tv installations to broadcasters and production companies in the states and more than 100 units

to closed-circuit systems operators here and nearly 300 recorders overseas. RCA has shipped more than 250 tv tape recorders since the machine was produced commercially late in 1959.

Moreover, both companies have been lowering prices of their equipment. An Ampex vtr (black-and-white) installation which sold for \$52,950 two years ago is now available at \$49,500. A color attachment priced at \$19,500 in 1959, can be had for \$7,000 today. Similar reductions prevail at RCA. Its black-and-white unit sold for \$49,500 in 1959. It is \$44,900 today. The RCA color accessory, priced at \$13,500 in 1959, is today priced down to only \$8,750.

Tv tape, an amazing youngster, reportedly can do everything but swallow Pablum and whistle "Dixie" simultaneously. With the arrival of video tape, and the elimination of margin of error in live production, its proponents grew by leaps daily. Tape recorder installations, albeit expensive, are now in virtually all top markets. It is standard equipment today for both big and small stations. While all top markets now possess tv tape installations, not all stations have bought machines. Maine is one of the few states without such video tape recorder installations.

Of course, there are problems in the switch to tape, but the bugs are being removed rapidly. The most

fastidious of engineers, production people, ad agency execs, newsmen, performers—all are shouting hoshanas in behalf of tape.

In tv news handling, for example video tape is now most vital. While film will be of "considerable value," as James C. Hagerty, v.p. in charge of news, special events and public affairs for ABC TV, puts it, the instantaneous reproduction of picture on tape gains hours for broadcaster over the processing and editing required for film. The Eichmann trial and the European visit of President Kennedy were brilliant examples of video tape technique at ABC TV, NBC TV, and CBS TV. Hagerty said his staffers have many ideas on how to increase tape's usefulness in new programming. The web will announce such plans shortly.

Video tape received one of its biggest boosts at the political conventions last summer. William R. McAndrew, executive v.p. of NBC News, noted that, while one thing was happening and being broadcast "was" taped another development going on simultaneously and then played back at the first convenient moment. McAndrew and his colleagues agree that probably the best asset of tape is its quality. Because of its speed, flexibility and quality, tape is now an indispensable part of network facilities. "In fact, we now convert tape recorded overseas to American standards instantly on the scene to make it possible, if necessary, to rerun immediately on arrival here," McAndrew said.

"Videotape's future is limitless," Blair Clark, general manager and v.p. of CBS News, declared. When the equipment is transistorized so that it is more portable, video tape will bring the world into every receiver, Clark predicts. "During the recent Kennedy mission to Europe, CBS News engineered a very complicated multi-city network of correspondents who analyzed the events of the day," Clark said. "However, effective as this was, it was technically so difficult and so involved that it could never be put into operation quickly in time to cover the start of a fast-breaking news story. But, when tv communication satellite finally comes about, we w

## TWO-THIRDS OF NBC'S TELESALES IN SPOTS

Engineer Dick Williams loads tape machine in NBC's Tape Central before making spot commercial. NBC TeleSales is chalking up a sales record



find our news room constantly video-taping stories from all over the world and putting them on our hourly news programs. And, if a Boston harbor fire looks on Monitor No. 8 as if it's getting out of control, the editor will punch a button to put it on the network. In other words, the combination of tv tape and satellite communications will place our tv cameras all over the world. We can hardly wait."

One of the most important single reasons for the growth and improvement in televising sports events since the advent of the medium is tv tape, according to William C. MacPhail, vice president of CBS TV Sports. Without video tape, he observed, the Winter and Summer Olympics could not have been covered as thoroughly as they were. Tape, he said, has enabled sports producers to cover events or presentation hours later without losing the sense of immediacy.

Tv tape, for the first time, is covering one of the biggest trials in human history—the Eichmann trial in Jerusalem. In a building near the Eichmann trial, Capital Cities Broadcasting Corporation, has set up elaborate taping operations. Some five miles of the two-inch wide video tape is used each day to record the trial sessions. It is estimated that nearly 100 miles of video tape will have been used before the trial ends. A production team at the trial, headed by executive producer Milton Fruchtman, speaks glowingly of the remarkable "live" quality of the taped material serviced to the American networks and to the British, West German and other subscribers to the non-profit operation under the aegis of Capital Cities Broadcasting Corporation.

Tv station managers throughout the United States are citing numerous instances of making video tape spots for much less than they are accustomed to paying in the film area. Ad agency complaints originally lodged against tape are disappearing. Complaints about hidden costs are vanishing. Local commercials taped in black-and-white and in color are profiting new clients daily. Many stations are getting new accounts thanks to tv tape mobile units. Obviously, there are imperfections, irritations with tv tape and the engineers are



### EIGHTEEN VIDEO TAPE RECORDERS AT CBS TV

Perry Massey, commercial producer, confers with Bill Flood, engineer, in CBS TV tape headquarters. Tape editing today is remarkably streamlined



### TAPE A MUST FOR THE FAST-BREAKING NEWS STORY

Leonard Goldenson (left), president, AB-PT, Inc., and James Hagerty, ABC news chief, make plans. Tape saves many hours for news, Hagerty says

constantly performing heroic-sized jobs erasing the flaws and establishing new levels of tape quality and to greatly improve performance.

One of the great breakthroughs was the development of Ampex's Inter-Sync, an instrument that precisely controls the speed of all rotating components in the recorder. The Inter-Sync permits all the usual transition

video effects between tape pictures and other normal picture sources—wipes, dissolves, split screen, mats and all other effects produced by the special effects generator. The Inter-Sync costs \$3,450. Experts say it is the first link in making tv tape as good as film, and perhaps better.

Another complaint, picture distortion  
(Please turn to page 49)

# RECIPE FOR CREATIVE RADIO—

→ Veteran Elmo Ellis of WSB, Atlanta, tells how unorthodox creative approach to present-day radio programming can pay off with big dividends to broadcasters

by **ELMO ELLIS**

I heard somebody this morning say that an expert in broadcasting is just like a steamboat. He toots the loudest when he's in a fog.

Nevertheless—I'm here to toot for a foolproof broadcasting formula that I call "C + S = L + R + M-I-B."

I'll explain precisely what it means later. Right now—a word about why I've devised it.



**ELMO ELLIS**, program mgr., WSB, Atlanta, exec. program consultant, WHIO, Dayton; WSOC, Charlotte, is author with J. Leonard Reinsch of "Radio Station Management"

In recent years hundreds of broadcasters from all over the United States have asked me the same questions. (Maybe they've asked you the same ones):

- A. What format does your station use?
- B. What music formula do you have?
- C. Do you play rock-and-roll?
- D. What kind of ratings do you have?
- E. How's business?

I find that everyone who questions

me about broadcasting is looking for the same answer—more audience, more business, more profit.

And since our ratings and our business have been good—I will endeavor to pass along to you some advice based on our experiences.

First off—if you want your station to stand out from the crowd, *don't go along with the crowd.*

The majority is not right—just because it's the majority.

In fact—it has been said that "History is a record of the mistakes made by the majority."

Ninety-eight percent of the people have been found by some psychologists to be lacking in leadership qualities. They are merely the sheep that follow the other 2%. So if you want to be a leader in broadcasting—or any profession—be different. Join the 2%.

Your own great North Carolina playwright, Paul Green, once many years ago said that "Even a hound dog develops a voice of his own. One night in a fox hunt the young dog stops yelping puppy-like and really sounds off. The hunter says: 'That's Old Joe. He's found his note.'"

I wonder how many of us in this room can say that our radio stations have found their *note*?

What is distinctive? What is different? What is pleasantly memorable about your station's *voice*?

In searching for the answer to this—and our other problems—we broadcasters are inclined to see only 3 courses open to us!

We sometimes find our *note* as a conservative.

We may become a hopped-up extremist voice.

We may end up as a middle-of-the-road moderate.

I submit there is a fourth avenue open to us: One that combines the elements of all three.

No method of broadcasting is all good or all bad. We can gain benefits if we pick and choose wisely from the strong points of all three.

Let's remember that listeners in radio cut across all lines of class, race, age, religion, income level, education.

No group is entirely our possession, and no group is entirely lost to us. The entire population is our potential—at least initially. And we should remember always that this population lives and works and listens in a dynamic, constantly-changing society. Nothing is static or stable.

We must not expect an "Absolute

## Another "Creative Radio" article

*Last fall SPONSOR began a series on "Radio's big new burst of creativity," detailing the dynamic creative revolution that has been taking place in the older broadcast medium. This two-part article, presenting in full Elmo Ellis' recent speech before the North Carolina Broadcasters Association is another in SPONSOR's series on radio's creative re-birth.*

# AND FOR TOP RATINGS TOO!

answer for broadcasting is destined to be just as changeable as the world in which it operates.

However, we must be careful to avoid confusing techniques with fundamentals. The fundamentals of honesty—accuracy—good taste—rarely change. The techniques for presenting honesty and accuracy, common sense and good taste on the air *DO* change constantly.

Last week I was flying back home from a Radio Code Board meeting in Washington—and seated beside me was a man who is a strong exponent of what he calls "Contemporary Radio." He plays 40 top tunes each day, does news at 55—broadcasts a daily editorial—and won't join the NAB Radio Code because he says that he should be allowed to fill as many minutes of each hour as he pleases—with commercials.

Now—I found out from talking to his man that he earnestly believes and preaches that this—and this alone—is good radio—and that it is the only radio his audience wants or will accept.

Yet—in our same conversation—he admitted to me that: (A) His ratings and his business are down. (B) He was bombarded with phone calls from people who were irate because he had chosen not to broadcast baseball this year. (C) He has some question in his mind about what the future programming of radio will be. (D) He is plagued by the realization that my radio station has greater public acceptance than does his.

What does all this mean? To me it meant several things although it hasn't yet registered with my friend—it was plain evidence to me that:

1. You cannot arbitrarily decide the *only* things the public *wants* or will accept.
2. No radio recipe or pattern of broadcasting will ever be the ultimate answer.
3. We are foolish if we blind our eyes and muff our ears to the public.

By happenstance, on this same one trip I had in my lap a copy of

## Ellis lists 15 surprising "don'ts"

1. Don't pay attention to your competitor—ignore him!
2. Don't play songs that are selling best.
3. Don't try to be first with the news.
4. Don't program to women.
5. Don't operate in the dark.
6. Don't try to keep advertisers out of programming.
7. Don't sell air time—sell what you program.
8. Don't try to teach your audience anything.
9. Don't coddle your listeners.
10. Don't think you must editorialize in the traditional manner.
11. Don't make your staff too comfortable.
12. Don't be afraid of a network.
13. Don't turn thumbs down on eggheads.
14. Don't sell your station too cheaply.
15. Don't worry about public service time you log but about the kind of public service you give.

the *New York Times*. It contained a review of a musical comedy that had just opened in New York with great success: "Pal Joey"—it is actually a revival of a 21-year-old musical comedy that originally came to Broadway in 1940. So here we have a happy wedding of unchanging fundamentals and changing techniques. The songs of Rogers and Hart are the same—so is the book by John O'Hara. But the performance is done in the fashion of 1961.

Too many of us have overlooked the parallel situations that confront us in broadcasting.

News—music—drama—religion—agriculture—discussion—if these are fundamentally *sound* in content—they have a potential in 1961 radio.

There's hardly a man or woman in this room who did not enjoy hearing the Kennedy-Nixon debates, just as our forefathers listened to the Lincoln-Douglas debates of a century ago.

Only the techniques of presentation needed alteration to make them effective.

They must be presented in a modern manner to meet the needs and wants and the living patterns of modern Americans. Despite the persistent cry about news and music—show me the person in this room who would not enjoy a broadcast well done on: "Can animals really talk?" "The most unusual citizen in town?" "How to stop worrying and start living." "How to lose weight and like it."

"Life begins at 50."

But to assume that the public taste in radio has retrogressed—and has become severely restricted—is a sad and sorrowful misjudgment.

Actually, the public taste is improving. The American people are buying more good books, more good music, and more good works of art than ever before in history. They are going to more concerts, to more plays, to more lectures and discussions. They want to be informed as well as entertained.

But—what are we—as broadcasters—doing to ride the crest of this wave of enlightenment—this cultural renaissance?

Now comes the question:

How do you program in a way that will be meaningful and significant to your community? One way to start is to *listen*.

What is bothering people? What are they talking about?

We in this broadcasting business need to *talk less* and *listen more*.

If you will check the phone calls that come to your station. If you will make notes at church and civic clubs. If you will chat with your neighbors and staff members—you can learn much. You can find out what is on their minds—what they are concerned about, what they are asking questions about.

And if you will reflect this community thinking on the air—I guarantee you that people will be interested. Millions of people want guidance. Other millions want to be heard. Even more millions are seeking a sense of fulfillment and accomplishment.

In the months and years that lie ahead we face our greatest challenge in learning—as broadcasters—how to combat *boredom, resentment, antagonism, fear and fatigue*.

As never before we must give the individual listener a sense of involvement. . . . A feeling of belonging, of participating, of contributing to the broadcast product.

1. Study your audience—who's out there? Who's listening? Who should be listening if we make the necessary changes and additions?
2. Try to make that audience comfortable—

(Please turn to page 50)

# THE HOT AFTERNOON

☞ Twenty years ago this month commercial television became a reality when WNBT-TV issued first rate card

☞ Under the old call letters of WNBT, the NBC-owned television station sold its first spot for the sum of \$4.00

**W**hat sort of a day was it, 20 years ago, when commercial television became a reality and the carbolic question of triple spotting hadn't yet raised its nasty noggin'?

It was a day (Tuesday, 1 July to be exact) when six-tenths of the sky

was covered with clouds and the relative humidity was 64% at noon. It was 95 degrees outside and hotter than a pistol in a Ziv-produced Western.

It was on this day that the FCC authorized the NBC-owned video out

**NBC Television Station WNBT RATES**

**EFFECTIVE JULY 1, 1941**

**TRANSMISSION RATE**

**PROGRAM FACILITIES RATE**

**GROSS**

	60 Min.	30 Min.	15 Min.
6:00 PM to 11:00 PM Daily	\$120.00	\$60.00	\$30.00
8:00 AM to 12 Noon Daily	60.00	30.00	15.00
12 Noon to 6:00 PM Daily, exclusive of Saturday and Sunday	60.00	30.00	15.00
12 Noon to 6:00 PM Saturday and Sunday	90.00	45.00	22.50
11:00 PM to Sign Off Daily	90.00	45.00	22.50

{ Rates for other units of time in exact proportion to corresponding one-hour rate. No periods less than 5 minutes sold except for Service Spots.

**SERVICE SPOTS (News, Weather, Time, Etc.)**

Evening (6:00 PM to Sign Off) — \$8.00 for maximum of 1 minute  
Day (8:00 AM to 6:00 PM) — \$4.00 for maximum of 1 minute

**TYPE OF FACILITIES (Based on time on the air to nearest 5 minutes.)**

	60 Min.	30 Min.	15 Min.	10 Min.	5 Min.
Main Studio	\$150.00	\$90.00	\$60.00	\$53.00	\$45.00
Small Studio	75.00	45.00	30.00	26.00	22.00
Film Studio	75.00	45.00	30.00	26.00	22.00
Field Pickups	75.00	(Minimum Charge — \$75.00)			

{ Rates for units of time longer than one hour in exact proportion to corresponding one-hour rate.

Service Spots—Facilities and Handling—\$5.00 per spot.  
(Must originate in small or film studio.)

IT WAS an historic day in American television broadcasting circles—the day that Station WNBT, now WNBC-TV, went commercial. This is a copy of the remarkable Rate Card No. 1 which station sent to Madison Avenue timebuyers and Bulova Watch bought a spot for \$4.00.

# WHEN TV WENT COMMERCIAL

let WNBC-TV in Gotham—then employing the call letters WNBT—to offer its facilities for commercial sponsorship. The station, that day, opened with chimes at 1:29. Test pattern until 2:30. At 2:30 the station switched to Ebbets Field, where Ray Forrest did a play-by-play telecast of a Brooklyn Dodger game with the Phillips.

The first commercial was on the air at 2:29:50, as a Bulova clock showed the time, and an announcer announced the hour. Charge to Bulova was \$4 for time; \$5.00 for facilities. Total, \$9.00. Bulova paid it with the bravado of a faro dealer.

The station went off the air at 6:13. Back on the air at 6:45 p.m. with Lowell Thomas news simulcast by Sunoco. Cost for the 15-minute sponsorship, \$100.00. WNBT signed off again for two hours returning at 9:01 or 9:22 with a USO program featuring dignitaries.

The station then presented Uncle Jim's Question Bee, sponsored by Lever Brothers (cost \$100.00). Edith Spencer did a Spry commercial. From 9:45 to 10:33, viewers saw excerpts from "Bottlenecks of 1941," a Fort Monmouth Signal Corps Replacement Training Center show with Ray Forrest as announcer. 10:34 to 10:56, "Truth or Consequence" simulcast with Ralph Edwards (cost \$100.00) and sponsored by P&G. At 10:56:30 another Bulova time signal (charge \$3.00 for time; \$5.00 for facilities, total \$13.00). At 10:57:19 the "Star Spangled Banner" was played, and the station went off the air.

Estimated sets in use that day: 500. Dr. Alfred H. Morton was NBC vice president in charge of television when the FCC gave him the green light to charge for video commercials. Dr. Morton advised clients at NBC would telecast a minimum 15 hours a week and that programs could include film shows, studio news and field pickups.

Telecasting in 1941 was of the frontier type—arrays of variety turns iron lungs with performers sprouting olive green lips and beige-colored

No. 1

(Preserve For Posterity)

**STATION WNBT**  
NATIONAL BROADCASTING COMPANY

**WEEK OF JUNE 30th — JULY 5th, 1941**

Audio frequency 55.75 mc.) NEW YORK CITY  
Video frequency 51.25 mc.)

P.M.	
<b>MONDAY</b> June 30th	9:00-11:00 (1) Amateur Boxing at Jamaica Arena.
<b>TUESDAY</b> July 1st	2:00-5:00 (2) Baseball—Brooklyn Dodgers vs. Philadelphia at Ebbets Field. 6:45-7:00 (3) Lowell Thomas. 9:00-10:00 (4) Culmination of U. S. O. Drive with: Mr. Thomas E. Dewey Mrs. Winthrop W. Aldrich Mr. Walter Hoving Lt. General Hugh Drum Admiral Adolphus Andrews Mrs. Ogden L. Mills (5) Excerpts from the "Bottlenecks of 1941"—Fort Monmouth Signal Corps Replacement Training Center Show. (6) Truth or Consequences with Ralph Edwards.
<b>WEDNESDAY</b> July 2nd	2:30-5:00 (7) Eastern Clay Court Tennis Championships at Jackson Heights. 9:00-10:00 (8) Feature Film "Death From A Distance" with Russell Hopton and Lola Lane.
<b>THURSDAY</b> July 3rd	2:30-5:00 (9) Eastern Clay Court Tennis Championships at Jackson Heights. 9:00-10:00 (10) Variety. (11) Julien Bryan, Photographer-Lecturer.
<b>FRIDAY</b> July 4th	2:30-5:00 (12) Eastern Clay Court Tennis Championships at Jackson Heights. 9:00-10:00 (13) Film "Where the Golden Grapefruit Grows" (14) "Words On The Wing", a Streamlined Spelling Bee.
<b>SATURDAY</b> July 5th	2:30-5:00 (15) Eastern Clay Court Tennis Championships at Jackson Heights.

● ALL PROGRAMS SUBJECT TO CHANGE WITHOUT NOTICE

HERE IS the television program schedule for Station WNBT, now WNBC-TV, for the week of June 30-July 5, 1941, 20 years ago, when the Federal Communications Commission advised the station it could go commercial, thus marking another milestone in radio's progress

faces. Announcers at WNBT included Ben Grauer, Jack Costello, Ed Herlihy and the aforementioned Forrest. It was apparent that NBC was not out to take advantage of any advertisers, the problem being how to get more people to buy more television receivers. CBS was not yet ready for commercial video on July 1, 1941.

There were only two time classes when WNBT's first rate card arrived on the desks of timebuyers in the purview of Madison Avenue—night and day—with 6:00 p.m. the dividing point. Today WNBC-TV (the station's present call letters) has six classes and in some cases varying

rates within each of these classes.

Television homes in the station's area have zoomed from 5,000 then to 5,000,000 now. So even though costs have gone up 100 times or more, circulation is up 1,000 times. On 1 July, 20 years ago, an advertiser could buy an hour-long video period for \$120. Today it would cost him \$10,200. Twenty years ago he purchased an hour of daytime video for \$60. Today he shells out \$3,500 for a similar period on WNBC-TV.

On 23 July 1941, Botany Mills became the first commercial advertiser of a textile product. A contract was

(Please turn to page 53)

# INSIDE RUNDOWN ON SIX TRADE GROUPS

Here's how NAB, TIO, TvB, RAB, BMI, SRA operate, who their major officers are, how they are financed, how they spend their monies, and who their members are. Although most of these six have same membership, functions are varied

Just what are the functions of our numerous trade associations? Although each is geared specifically to a major area, there's considerable confusion even inside the industry on what each does, how they are financed, who is the membership.

In the charts on these pages, SPONSOR explains at a glance the major points on six industry groups, TvB, RAB, BMI, SRA, NAB, and TIO.

All six are basically supported by

## Broadcast Music Inc.

**OFFICERS:** *Chairman*—Sydney M. Kaye; *president*—Carl Haverlin; *vice presidents*—Robert J. Burton, Jean Geiringer, Glenn R. Dolberg, Robert Sour; *comptroller*—Edward J. Molinelli.



Carl Haverlin

**BUDGET:** about \$10 million income a year from which royalties are paid.

**MEMBERSHIP:** most U.S. tv and radio stations.

**DUES:** none. BMI was financed originally by stock investments of approximately 600 broadcasters. Average investment was \$500.

**MAJOR ACTIVITIES:** negotiates performing rights licenses with radio and tv broadcasters on behalf of certain composers of music. Founded in 1940 by approximately 600 broadcasters. Prepares and distributes radio programs, pamphlets and brochures as public service to broadcaster members.

## National Assn. of Broadcasters

**OFFICERS:** *Chairman*—Clair R. McCullough; *president*—Gov. LeRoy Collins; *sec'y-treas.*—Everett E. Revercomb; *vice president for radio*—John F. Meagher; *vice president for tv*—vacant; *vice president for government affairs*—Vincent T. Wasilewski; *vice president for industry affairs*—Howard H. Bell.



Gov. LeRoy Collins

**BUDGET:** No figures available.

**MEMBERSHIP:** 1,763 am radio stations; 595 fm radio stations; 380 tv stations; four radio networks; three tv networks; 123 associate members.

**DUES:** Radio stations dues are determined by a formula based on a station's net sale of time for each preceding calendar year. Tv stations dues are 20% of the highest published hourly rate per month.

**MAJOR ACTIVITIES:** "The object shall be to foster and promote the development of the arts of aural and visual broadcasting in all its forms; to protect its members in every lawful and proper manner from injustices and unjust exactions; to encourage and promote customs and practices which will strengthen and maintain the industry to the end that it may best serve the public." (Article 11, NAB By-Laws.)

the same companies. In most instances the same radio and/or tv stations hold memberships, and pay dues, in about four of them.

Although the budget figures in the case of SRA and TIO are unavailable, judging from the structure of their dues and membership, it would be safe to assume that their annual incomes ran between \$250,000 and a half million dollars. This would put these six associations somewhere in the area of \$13 million in annual

incomes in toto.

How do they spend their money?

- BMI—most of BMI's \$10 million annual income goes into royalties to those composers whose music the organization represents. The rest of it is invested in public service radio program production, in pamphlets and brochures, and in protecting the licenses and rights of composer members.

- NAB—with station dues as its financial backbone, NAB has been

instrumental in instituting voluntary codes for radio and tv which provide broadcasters with guideposts in determining acceptable programming and advertising practices; combatting discriminatory legislative proposals against advertising; achieving fair labor relations laws and wage-hour regulations. NAB also considers itself the focal point of opposition to schemes to convert the American system of broadcasting to pay tv.

## Radio Advertising Bureau

**OFFICERS:** *Chairman of the board*—Frank P. Fogarty; *president*—Kevin B. Sweeney; *vice president and director of promotion*—Miles David; *secretary*—Weston C. Pullen; *ass't sec'y-treas.*—William L. Morison.

**BUDGET:** \$1.2 million annually.

**MEMBERSHIP:** includes radio stations, networks and station representatives.

**DUES:** each member station pays as monthly dues seven times the one time one minute daytime rate or the daytime hour—whichever is higher. Dues for daytime only stations is two-thirds of this figure. Source for these rates is current issue of Standard Rate & Data. Minimum monthly dues are \$30.00.

**MAJOR ACTIVITIES:** sales presentations including budget and strategy recommendations. Presentations are directed mainly at advertisers not now in radio; advertisers effectiveness studies; brochures and research reports; mailings to members containing new sales tools and research facts; management conferences "to improve the sales-efficiency of the total effort by member stations"; spring area sales clinics.

## Station Representatives Assn.

**OFFICERS:** *President*—Lewis H. Avery; *vice president*—Daren F. McGavren; *secretary*—Eugene Katz; *treasurer*—Robert Moore; *managing director*—Lawrence Webb.

**BUDGET:** figures not available.

**MEMBERSHIP:** 20 station representative firms.

**DUES:** members pay dues based on their gross volume of business.

**MAJOR ACTIVITIES:** conducts spot radio clinics among stations represented by member companies; prepares presentations; reports dollar volume figures in spot radio, whereby total dollar volume for all radio is possible to estimate; presents "timebuyer of the year" awards in N. Y. and Chicago; prepares and places advertising campaigns in behalf of spot; devised standardized contract forms for tv/radio; and others.

• RAB—furthering of spot radio as an advertising medium through sales presentations, sales meetings, clinics and conferences for stations and/or advertisers. RAB circulates printed brochures and research reports to agencies and advertisers. Mailings to members containing new sales tools and research facts to help salesmen, promotion and sales development staffs.

• SRA—supported by station representative companies. this organiza-

tion also directs its efforts toward furthering spot radio and tv as advertising media. Among its accomplishments in the last few years: devising of new contract forms for both radio and tv; campaigning to get stations to adopt a one rate policy; prepared and presented several slide presentations on spot radio; prepared and placed a magazine campaign for 13 weeks on behalf of summertime spot radio; established Silver Nail timebuyer of the year award and

also did many other things.

Currently SRA is undergoing a campaign to establish a central source of information for competitive advertising, on a more current basis than is possible through available reports; and a campaign to enlarge samples and reduce the number of ARB and Nielsen reports.

• TvB—was founded "to promote the broader and more effective use of tv as an advertising medium at all (Please turn to page 53)

## Television Bureau of Advertising

**OFFICERS:** *Chairman*—Glenn Marshall Jr.; *president*—Norman E. Cash; *secretary*—Payson Hall; *treasurer*—Gordon Gray; *ass't sec'y-treas.*—Catherine Powers.



Norman E. Cash

**BUDGET:** \$1.1 million a year. Of this, 77.8% is allocated directly to sales and selling research, sales promotion, etc. 22.2% covers administration of selling effort, servicing of member requests and conducting of sales clinics.

**MEMBERSHIP:** three networks, 239 stations, 16 station representatives and four associates (colleges).

**DUES:** networks pay \$10,000 a year. Stations pay the highest published quarter hour rate per month. Reps. pay 6% of the total of quarter-hour rates of all its stations, per month.

**MAJOR ACTIVITIES:** consultations, presentations, new research, continuing services, full library. Annually analyze top 100 national advertiser media preference and semi-annually issue up-to-date statistics on tv's basic numbers.

## Television Information Office

**OFFICERS:** *Director*—Louis Hausman; *ass't director*—Roy Danish; *general manager*—Carl J. Burkland; *executive editor*—Lawrence Creshkoff; *librarian*—Catherine F. Heinz.



Louis Hausman

**BUDGET:** figures not available.

**MEMBERSHIP:** 150 tv stations. Three tv networks. National Assn. of Broadcasters.

**DUES:** Stations and networks pay highest quarter hour one-time rate quarterly.

**MAJOR ACTIVITIES:** "TIO seeks to build two-way bridges of understanding between the tv broadcasting industry and its many publics." It publishes and distributes special studies and reports to civic and educational groups and opinion leaders, assists stations in disseminating information about their special-interest programming, and provides background information to its members on areas of current public interest in television. Current activities include: development of slide presentations for advertiser and station use.



JEAN SIMPSON, head broadcast buyer for Sind & Sullivan, is shown here going over market and media research figures with Volvo Distributing Inc. sales mgr. Dave Beesley, and agency president Bob Sind (standing) at planning session prior to start of "staggered" market campaign for Volvo

## Volvo bounces back with radio

- Radio helps Swedish import Volvo recover from setback dealt foreign cars by American compacts last year
- Finished last year in 10th place among foreign car favorites here. Now, six months later, in sixth place

Last year, the Swedish Volvo, like other imports, was severely kicked in the carburetor by American competition in the small-car field. Sales sagged like a flat tire. But the setback was a brief one, thanks largely to a spot radio campaign launched early this year, with high octane impact.

According to Volvo's agency—Sind & Sullivan (the advertising affiliate of

the public relations firm of Edward Gottlieb & Associates), in April, less than four months after the current air campaign broke, Volvo moved quickly out of its 10th position to place sixth among the foreign favorites. Now, only midway through the program, Volvo has ensconced itself solidly in this position.

Bob Sind, president of Sind & Sullivan, credits much of Volvo's cur-

rent popularity to the new advertising scheme which is paving the way for the little foreigner market by market on a "stagger" system.

The "staggered" market invasion was tested first in Boston in January this year. After six weeks it was renewed to 13 weeks. Coincidental with the Boston renewal, stations in the New York market were bought on the same plan—six weeks first followed up by a 13-week renewal. Philadelphia was next, and so it went, on the same plan, so that, at the present, the Volvo story is being heard in these markets: Boston, Providence, New York, New Jersey, Southern Connecticut, Long Island, Philadelphia, Washington, Baltimore, Miami, Chicago, Cleveland, Detroit, Los Angeles.

San Francisco, Portland, Seattle, San Diego, Fresno, Denver, and Phoenix. Some 100 stations—averaging four stations per market—are being used.

Markets and budgets are determined on the basis of dealer organization, Volvo's existing share of market, its sales potential and competition, and other marketing factors which are analyzed by the agency in conjunction with the Volvo Import people. Budgets vary from \$1500 per

California sports car enthusiasts via radio stations in L.A., San Francisco, Oakland, and San Diego.

The current campaign, however, is the first in-depth market-by-market invasion for the Swedish import.

Since it's American debut, every form of media was tried out for Volvo—sporadically, in an attempt to do the almost impossible—for a product of this kind—an over-all national job.

This method, says Sind, is "too

in garnering for Volvo its share of the import car market is evidenced in these market penetration figures: In New Jersey, Volvo represented 4.7% of the import car market in January, in April, 5.4%; in Massachusetts, Volvo had 2.6% of the market in January and 4.6% in April; in Washington, D. C., Volvo's penetration was 0.6% in January and 3.4% in April; in Pennsylvania, Volvo had 1.4% in January and 2.2% in April. (R. L. Polk auto registration figures April 1961).

During the past few years since its first exposure to American small car fanciers, Volvo sales have, in general, reflected changes in the entire import car industry. Sales mounted gradually until it reached its peak in 1959—its best year—during which a total of 18,000 units were sold here.

This was not far from the top sales goal of 20,000 units. (Although Sweden produces just under 100,000 units, only 20% of this amount is slated for American distribution.)

In 1960, the year when all imports staggered under the blow of a mass invasion of the market by American compacts, Volvo sales also took a dip and the total number of units sold tallied up to 14,500.

In the eyes of the Volvo people, the current campaign is tailor-made for putting the little car on the right road to sales success.

Says David Beesley, sales manager of the import car firm, "radio has done a great deal to excite and stimulate dealer organizations so that their own efforts have increased sizably. Consumer response speaks for itself in the figures."

He adds, however, that a well turned out piece of copy, or a well produced commercial is not enough to do the trick in these days of heavy competition. "Merchandising know how is just as important as the creative approach," says Volvo's sales manager.

With this in mind, each market's campaign is coordinated with a strong promotion drive with dealers conducted by an itinerant sales promotion team dispatched by each of Volvo's distributors.

Their programs include implementation of a cooperative newspaper



**SIND & SULLIVAN** head Bob Sind is seen here with (l-r) media buyer Jean Simpson, Volvo Import ad mgr. John Kemna, and regional sales mgr. Win Dulles; and Volvo sales mgr. Dave Beesley looking over showroom display featuring commercial characters "Fred and Charlie"

week in some markets to \$5,000 per week in others.

The buys include a variety of 20's, 30's and minutes on personality and disk jockey shows.

Volvo was one of the first foreign cars to use air media—back in 1956—when under the direction of its then agency—Advertising Agencies, Inc., San Francisco—introduced Sweden's four-wheeled pride and joy to

much waste." He strongly recommended the current market-by-market plan which makes it possible, to, as the S & S president puts it—to "fish where the fish are."

"For those whose sales goals are more modest, great selectivity and high concentration of promotional effort directed at specific markets is needed," Sind told SPONSOR. That this approach has proven successful

campaign, decorating dealer's show-rooms with display and point-of-sale material, supervising direct mail, and creating and executing special trade and consumer events. These activities are closely coordinated with the publicity and merchandising promotions generated by Volvo's p.r. firm—Edward Gottlieb & Associates.

The commercial copy, although geared at pointing up the car's quality product features, contrasting it with other economy cars in similar price categories, is strictly soft-sell. It's accomplished in a variety of ways.

For one, there is the one with sound effects. A solid slamming door backed up with announcer talk which explains "this is what makes Volvo a quality car," or, the sound of brakes and the announcer's explanation "Volvo has big brakes like other small cars, etc." Or the sound of a heavy rain fall followed by the explanation that "no downpour can possibly hurt (or rust) Volvo's seven coats of paint."

Then there is the two character situation commercial featuring hard-please and complaining Fred and his cheerful fix-it-all friend Charlie. In these scenes shift from a garage where Fred, the mechanic, complains bitterly, "why don't we ever get to work on a Volvo?" and Charlie explains, "Volvo never needs pairs" to a prize fight ring where Fred turns up as the lethargic fighter who "can't keep his mind on the fight cause I can't find a good car" and Charlie eliminates this unhappy problem for poor Fred by pointing out the attractions of Volvo.

At least a dozen such situations, all in different settings, but similarly bent in attracting attention, are being used during the campaign.

The copy also includes dealer traffic-builder facets. For example, pointing out dealer contests, car servicing contests (by Swedish mechanics).

Sind & Sullivan president Bob Sind caps it up like this: "Radio has proved to be the most effective medium for our client's advertising. Its ability to provide a high auto-ownership audience plus high frequency at low cost makes it the soundest advertising buy for this product in most markets."

# WHERE ARE THEY?

**W**hat's your station I.Q.? How many of these 30 radio stations can you place on sight? Test yourself—take pencil in hand, and, (without help from SRDS) in the space below write in its location. A real hip timebuyer should easily score 28. A media head—25. And no account man should settle for less than 20. The answers: p. 52.

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**WAVE**

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**WCBM**

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**WEEI**

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**WEBR**

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**WING**

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**KCMO**

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**WTIX**

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**KISN**

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**WHO**

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**WTOP**

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**WXYZ**

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\*This one will give your rating quite a boost.

# SPONSOR ASKS:

## WHAT TIPS CAN YOU SUGGEST FOR NEGOTIATING WITH TALENT?

Those replying to this week's question are:

- **James A. Stabile**, NBC TV, New York
- **Tom McDermott**, Four Star Tv. North Hollywood, Calif.
- **Albert E. Marten**, lawyer, New York

**James A. Stabile**, v.p., staff, tv network, NBC

What basic rules do you follow in negotiations?

I have been asked that question many times. The answer always has been, and still is, that there is no set



*Know the issue thoroughly, and never underestimate the ability of the other side*

or fixed pattern or formula that can be applied. And there is no book that can teach one "how to negotiate."

There are certain fundamentals which are of tremendous assistance:

1. Know the issue or subject thoroughly.

2. Never underestimate the intelligence and ability of "the other side." Always assume he knows at least as much as you do.

3. Be prepared to "blow the deal" if discussions reach the stage where it appears that conflicts are irreconcilable. This involves the ability and authority to:

(a) Have flexibility within an over-all framework of terms and conditions that would be acceptable to management;

(b) Make a decision with knowledge you have management support.

4. Above all, apply just plain common sense in analyzing and appraising any situation.

I learned early in my career the importance of knowing the issue or

subject well before taking an adamant position. I recall an extensive and heated discussion which involved the privilege of designating a laboratory for the processing of prints for a film series. Since the program series was of significant importance to each side, each insisted upon the right to select the film laboratory. Under normal circumstances, such an issue would never be considered vital, but because of the nature of the program and the recognition that film processing would involve a very careful handling of the film that had been shot, neither side would yield to the other. During a lull, I asked which laboratory the producer expected to use. To everyone's amazement, it was the same laboratory we desired to recommend. A simple lesson for all: before you argue about a particular issue, ask questions and ascertain the facts.

Does one need any specific professional or educational background to handle a talent negotiating position in the broadcasting and advertising business?

No. There is a tendency to turn to lawyers but a legal training is not essential though, admittedly, it is helpful. A business administration background is equally as effective.

**Tom McDermott**, exec. v.p. in chg. prod., Four Star Television, North Hollywood, Calif.

When Dick Powell, Charles Boyer and David Niven established Four Star Television in 1952, they had a



*Talent is easier to negotiate with when negotiator is talent-oriented*

built-in solution to the problem of negotiating with talent.

There is a high degree of camaraderie existing within the ranks of people in the entertainment indus-

try. When an artist is doing business with Four Star, he realizes that he is negotiating with a talent oriented firm. He knows the president, Dick Powell, has many times been on the other side of the desk. He also knows that everything possible has been done to present an attractive and fair offer.

This, I believe, is the reason Four Star has been responsible for introducing more established talent to the video screen than any other studio in Hollywood.

Indeed, I have dealt with this problem from the other side of the fence also. Before becoming a partner in Four Star Television, I spent a great deal of time in Hollywood as a representative of the Benton & Bowles advertising agency. That was in the earlier days of the medium, before the creation of shows was turned over to production companies.

Upon first meeting creative people, I was considered an outsider—watchdog of the client's dollar. However, once actors, producers, and writers were aware that I was part of the creative, rather than the sales end of the business, an attitude of trust became evident.

I am not suggesting that one needs to give in to every whim of the people on the creative end. But, it is my contention that if writers, actors, producers, and directors are treated with respect for their initiative, talent, and professional competence, then these are the qualities which will be received in return.

**Albert E. Marten**, lawyer, specializing in show business, New York

My first tip on dealing with talent for a client is . . . DON'T . . . that, if the talent is represented by an attorney, an agent, a personal manager, or any other professional representative. What's required then is a personal magician with a flair for normal psychology.

There are many categories of talent in radio and television. There's commercial talent and show talent.

There are stars or "names"; feature performers and extras or "omnies." A number of different guilds represent the various categories, each with its own code and standard player contracts. The talent negotiator should be familiar with all of the differing codes and contracts.

When dealing with the over-scale or "name" talent performing in a television show, an experienced negotiator should have a dossier on the star's track record. What has he



*A negotiator should be a magician with a flair for abnormal psychology*

one lately—and for how much? Did his performance rate raves, boos, or something in between? Was the overall show good, bad, or what?

He should obtain the full scoop on the star's commercial as well as his personal wants and deeds. Is he a median with "immortal longings" to play "Hamlet"? Does he encourage or shy away from dialogue? Big parts or cameos? What kind of billing has he had in the past; what kind does he dream of for the future? What are his preferences in the way of maids, Cadillacs, chauffeurs, valets, makeup man, hairdressers, villas, flunkies, stooges, and sycophants to hold his hand and pat his back? What are his tax headaches? When negotiating drifts from hour-long and honhomme to reality, use this information to formulate your proposal, then cut it in half as your first offer. Sometimes, the hiring of the star's wife, friend, or in-law as a player or "consultant" reduces the star's asking price . . . or providing three quarts of iced champagne for disposal after the day's shooting. Payment in the form of a Riviera vacation may solve many problems.

The most important thing to remember is: *don't try to make the deal yourself—not unless you are a professional negotiator, or endowed with a heart of stone, a brain of steel, the intuition of a Bridie Murphy, and the ability to awaken to 3 a.m. phone calls alert, alive, and alacritous. If you do, you may lose your hat, bushes, and umbrella. Even the pros sometimes do!*

# KRON is TV in SF



*San Franciscans are sold on KRON-TV*

- SAN FRANCISCO CHRONICLE • NBC AFFILIATE •
- CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •



## BULLETIN: to you know who!

Are you aware, sir, that the Tidewater is growing 2½ times faster than the nation as a whole? Did you know, too, that WHIH has the liveliest format, the brightest personalities and the most distinctive news and public service programming in Virginia?

What we're saying is this: we'd love to help you pop millions of those tiny little tea leaves into the cups and glasses of WHIH listeners.

Forgive us this brazen superlative, but we believe we're far and away the best chaps for your job in the Tidewater area in Virginia.

**WHIH**  
FORMERLY WLOW  
**TIDEWATER, VIRGINIA**  
AN ELLIOT STATION  
Representatives: Avery-Knodel

## Reps at work

**John S. Hughes**, Avery-Knodel, New York, doubts "if there another business where mutual respect of buyer and seller is s vital, day in and day out, to orderly business transactions. In broad casting, there are many elements which contribute to this mutual respect. Time, of course, is one of them. A seller's knowledge an

appreciation of a buyer's problems is another. Business-like attitudes and the realization that buyer and seller are actually e gaged in a mutual venture to ser their respective clients in the be possible way are still other co tributing factors. But this is o doubt of the most importance all: a rigid practice on the pa of the seller of broadcast time determine the established pri for the time offered, state it cle

ly at the outset, and adhere to it. Juggling prices because the sell has a 'fourth-rate station' is a poor substitute for salesmanshi Such a procedure invites retaliation, ultimately resulting in loss confidence and respect, on the part of the buyer and the accou

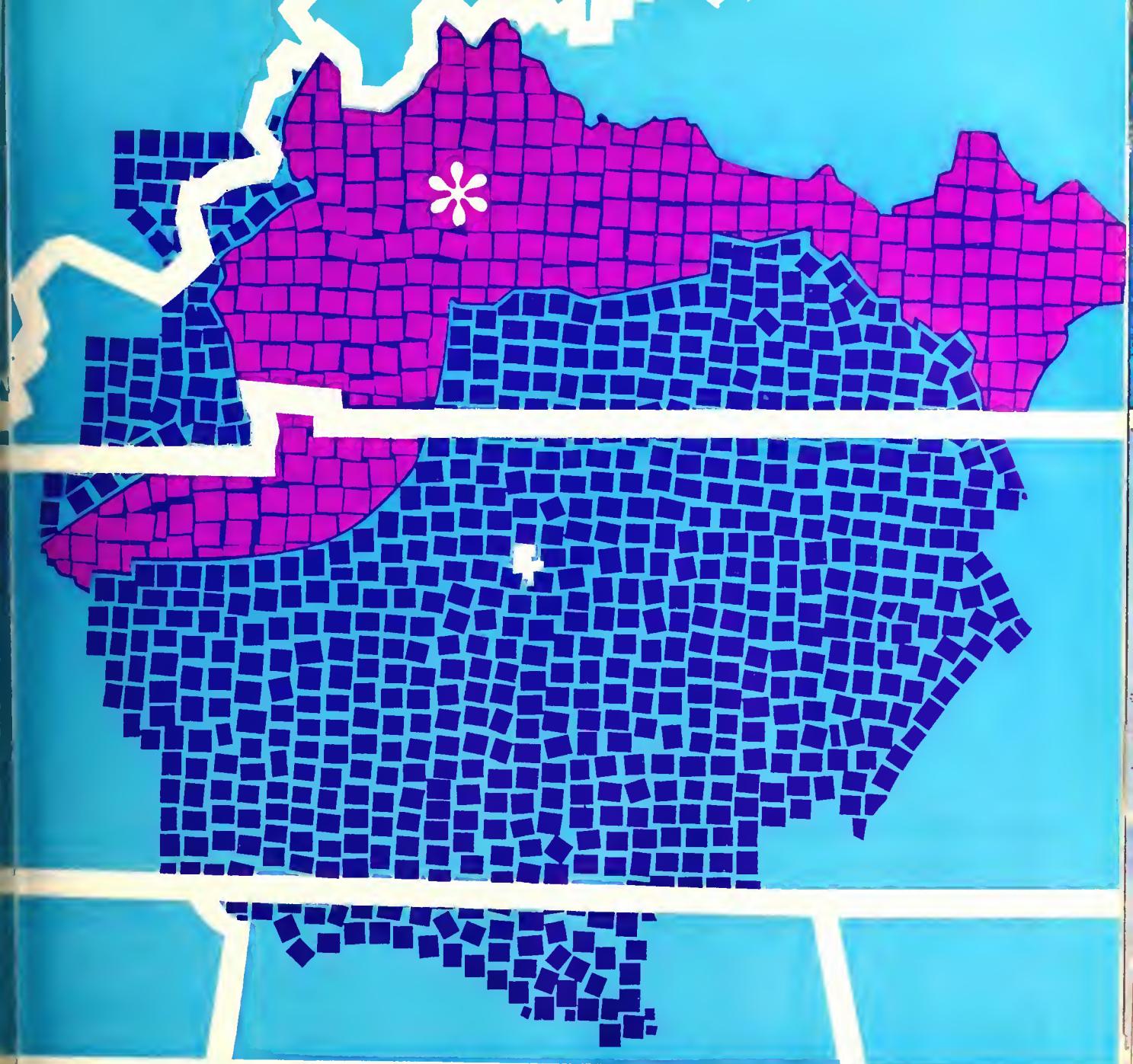
**Samuel F. Jackson**, Weed Tv, New York, finds a "need for closer rep-advertiser association, now that the relationship betwe the broadcast rep and the agency is firmly established. The not-to long-ago addition of the third tv network, coupled with the intr duction of spot participations within network shows, has done mu to discourage the advertiser's use of flexible national spot advertising. The time has come when reps must ally themselves more closely with the advertiser in association with his agency. The rep must obtain a closer working knowl edge regarding the advertiser's specific product problems in relation to the selection of markets and media. With this knowledge, the rep will be better prepared to sell the markets and stations he represents. Does the dollar the advertiser invests through the r and agency realize a profit to him? The rep is the 'broker' of thi and should be concerned with the advertiser making the best inve ment, rather than be concerned with obtaining the largest ord More attention today should be focused on how much the rep c give the advertiser rather than how much he can get from him



**YOU CAN'T MISS**

with the  
**'BIG CHEESE'** in Wisconsin  
Not only 3/4 million people  
but 2 million cows.

**WEAU-TV**  
EAU CLAIRE, WISCONSIN



The best way to reach the rich heart of the Central South? Through its main TV artery: WLAC-TV, covering a 91-county, 4-state area that's pulsing with vast sales potential!

This virtually unduplicated network coverage (proved by NCS #3) and unparalleled local programming maintain WLAC-TV's acknowledged position of leadership.  of course.



**WLAC-TV**  
nashville

the "way" station *to the central south*

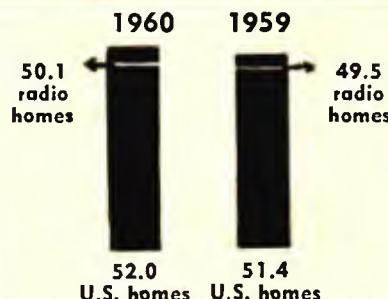


THE KATZ AGENCY, INC.  
National Representatives

# Facts & figures about radio today

## 1. CURRENT RADIO DIMENSIONS

### Radio homes index



Source: 1 Jan. 1960, SPONSOR; 1 Mar. 1959, A. C. Nielsen; homes figures in millions.

### Radio station index

#### End of May 1961

	Stations on air	CP's not on air	New station requests	New station bids in hearing*
Am Fm	3,590 871	149 208	521 80	80 17

#### End of May 1960

	Stations on air	CP's not on air	New station requests	New station bids in hearing*
Am Fm	3,479 727	86 163	634 80	211 42

Source: FCC monthly reports, commercial stations. \*April

### Radio set index

Set location	1960	1959
Home	106,007,095	98,300,000
Auto	40,387,449	37,900,000
Public places	10,000,000*	10,000,000*
<b>Total</b>	<b>156,394,544</b>	<b>146,200,000</b>

Source: RAB, 1 Jan. 1960, 1 Jan. 1959, sets in working order. \*No current information.

### Radio set sales index

Type	May 1961	May 1960	5 months 1961	5 months 1960
Home	745,616	548,322	3,449,834	3,175,469
Auto	408,875	463,165	1,863,781	2,726,222
<b>Total</b>	<b>1,154,491</b>	<b>1,011,487</b>	<b>5,313,615</b>	<b>5,901,691</b>

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to home sales figures. Figures are subject to change.

## 2. CURRENT LISTENING PATTERNS

### The weekly in-home radio audience

By day parts	AVERAGE MINUTE			WEEKLY CUMULATIVE TOTAL		
	% of weekly radio usage	% U. S. radio homes	No. homes (000)	% U. S. radio homes	No. homes (000)	Avg. hrs. per home reached
Mon.-Fri. morn.	34	12.7	6,280	62.4	30,857	6.11
Mon.-Fri. after.	22	8.3	4,104	52.0	25,714	4.79
Sun. morn.	4	8.3	4,104	33.3	16,467	1.50
Sun. after.	5	9.2	4,549	31.3	15,478	1.77
Sat. morn.	5	10.1	4,994	38.4	18,989	1.58
Sat. after.	5	9.8	4,846	31.8	15,725	1.86
All evenings	19	5.1	2,522	50.1	24,774	4.28
12 Mid.-6 a.m.	6	1.7	841	16.1	7,961	4.43
<b>24 hr., 7-day total</b>	<b>100</b>	<b>6.8</b>	<b>3,363</b>	<b>79.8</b>	<b>39,461</b>	<b>14.31</b>

Source: NRI, 27 Feb.-5 Mar., 1961. East and Central Time Zones: New York time. Pacific Time Zone: local time.

# Out of sight, out of home

WE WERE counting our blessings the other day and got as far as Winneshiek. We started with Allamakee, and went trippingly through Chickasaw, Keokuk, Muscatine, Poweshiek, and twenty-eight other fine old American names of counties in our primary radio service area. The count: 397,032 automobile registrations.

For all of WMTland—the 61-county area NCS #2 awarded us—the total is 613,991.

Statewide average is 2.2 persons per registered motor vehicle. Iowa's 112,000 miles of roads and streets support 33 million miles of travel every day, which partially explains what happened to us on the way to the studio this morning. We were struck—by out-of-home listening to WMT.

When you add all that traffic (8 out of 10 cars have radios, we read some place years ago) to the 470,000 radio homes in

WMTland, more than half of which listen to WMT at least once in a while, you just can't avoid the conclusion:

We need more traffic lights.

WMT. CBS Radio for Eastern Iowa. Represented by the Katz Agency. Affiliated with WMT-TV, Cedar Rapids—Waterloo; K-WMT, Fort Dodge; WEBC, Duluth.



# WTOK-TV

MERIDIAN,  
MISSISSIPPI



## A MOST EFFICIENT MEDIA BUY

\*MISSALAND — thirty-six counties in Mississippi and Alabama covered by only one television station—WTOK-TV. Facts prove that WTOK-TV offers advertisers one of the nation's most efficient media buys. Before completing your next market list, take a close look at MISSALAND and WTOK-TV. Here's why:

- 159,400 Television Homes
- \$530,093,000 Retail Sales
- \$796,636,000 Effective Buying Income

Copr. 1961, Sales Management Survey of Buying Power, further reproduction is forbidden



National and regional buy  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Procter & Gamble Co.**, Cincinnati, is expanding the market list for Salvo, tablet type detergent, as the new product continues on its way toward being a leader in the detergent field. New markets are in New England, Texas, Ohio and Indiana. Placements are for both day and night minutes, depending upon the market. Buyer: Dick Thompson; Agency: Leo Burnett.

**Scot-Towels** has taken availabilities for nighttime fringe minutes to go into a 13-week campaign beginning the end of July. Buyer: Ross Tompkins; Agency: JWT.

**Instant Chase and Sanborn coffee** will break the first week in September in all time segments on the east coast and the midwest for a 13-week campaign. Buyer: Jayne Shannon; Agency: JWT.

**General Foods** is going heavily into a campaign for Gravy Train dog food. The schedule is being placed for prime time chain break and night fringe minutes for three weeks beginning the end of July. Buys are for the 100 top markets. Buyer: Stewart Hinkle; Agency: B&B.

**Dennison Foods** will have a mid-August start for a campaign covering the company's general food line. The buys will be placed in western markets for daytime minutes. Buyer: Jim Stock; Agency: Y&R.

**Best Foods' mayonnaise** on the west coast along with **Hellmann mayonnaise** on the east coast are mounting spot activity beginning about now (mid-July). They will use daytime minutes. Buyer: Lynda Salzburg; Agency: D-F-S.

### RADIO BUYS

**Hess & Clark**, Milwaukee, is placing a summer and fall schedule for nf-180 feed additive for poultry and swine. The purchase is for rural markets with large concentration of poultry and swine. Buyer: Ed Ritz; Agency: Klau-von Pietersom-Dunlap.

**Azco**, Cleveland, goes into a four-week campaign beginning August for New Idea Farm Equipment division which makes of manure spreaders. Buyer: Rosaly Goudek; Agency: McCann-McSchalk.

**Rambler** will use traffic time as it breaks into the top 25 markets shortly. The time segment will be both minutes and 30's. They will take it on Wednesdays, Thursdays, and Fridays. Buying is done for the Rambler group at GMM&B.

## VIDEO TAPE

(Continued from page 31)

tion, is a thing of the past because of an Ampex accessory—AMTEC, an expensive but important gadget recently developed. AMTEC, in simple language, is a picture straightener. It is an automatic watchman that puts the kibosh on skewing, scalloping and horizontal line displacement. CBS was one of the first to avail itself of the AMTEC. It is using it in conjunction with the Inter-Sync signal synchronizer. AMTEC costs \$7,750.

Still another spectacular engineering improvement in tv tape circles is SE, an accessory for the tape re-order which outmodes tape cutting and splicing. Engineers say it removes all need for cutting and splicing of tapes, making the editing job completely "hands-off" operation controlled entirely by push-button electronics. Production people predict that this accessory will be a great help in the insertion of new commercials, scenes, and the correction of goofs."

The new four-and-one-half-inch image-orthicon camera, weighing less than 100 pounds, is also a plus factor weighing the merits of taping commercials and programs. These Ampex/Marconi IV cameras have been stalled at CBS TV both here and on the West Coast; Video Tape Productions of New York; Teletape Productions, Chicago; International Videotape Productions, Beverly Hills and major stations in the land.

In the past two years, the tape industry has made excellent technological progress in terms of reducing costs and in the economy of equipment and personnel, according to Wallace A. Ross, director of the American TV Commercials Festival. Specifically, he pointed to the Inter-Sync method of editing which has proved, for, first, experimentation and then development of finished commercials of increased quality.

Tape commercials last year won more awards than it might have under less favorable atmosphere, according to Ross. The judges, he said, were inclined to give encouragement to this new medium. Of a total of 125 entries, there were 83 tapes entered in the 1960 competition. Most of them came from some 10 major production companies. Of 250 finalists (top contenders for awards)

there were 31 tapes. Among the award winners in various product categories and Citations for Craftsmanship there were 15 video tapes—about 31% of the award winners. Ross described this as a splendid record. He said the tapes were found to be excellent for demonstration and, as a matter of fact, one of them won the Citation for Demonstration (Standard Brand's Fleischmann's yeast through J. Walter Thompson) produced by the now-defunct Elliot, Unger and Elliot video tape subsidiary.

Ross said the recently-held 1961 competition had a much higher total of video tape entries, 135, in all, of a total of 1,352. There were entries from NBC, CBS, NTA, Video Tape Productions of New York and General Television Network. Of 250 finalists, 34 were tape entries. Of the award winners in various product categories and Craftsmanship Citations, 13 were on video tape. This is approximately the same number of finalists and winners as last year. According to Ross, tape has made a greater impact in the local station markets than among major network advertisers who, in many instances, have experimented and then returned to film. Ross feels that the newer technological developments should make for a more polished result and may well bring tape the great commercial activity that was originally predicted for it.

Ross' statement that local stations make great use of tape in advertising is borne out by numerous affidavits from smaller markets. Enterprising stations now regard their video tape equipment as more than an item of convenience. Stations are making money as well as saving money with their tape equipment. They are going after advertisers with "sneaky pitches" and in many instances converting "tough customers" into enthusiastic audio-visual sponsors.

What are the lasting qualities of taped spots and programs? It is too early to predict how long video tape will last but it is generally agreed that nobody yet has had tape go bad from age or storage. Chemists offer a rough figure of 10 years for the lasting properties of a roll of tape. A rule of thumb for its usage, when treatedly gently, should be about 100 passes across the head.



Located in the  
exclusive hotel area of

**NEW YORK**

AIR CONDITIONING  
TELEVISION  
PRIVATE BATH  
IN EACH ROOM  
Housekeeping  
Apartments, too

**HOTEL**  
**PARK CHAMBERS**

Corner 58th St. & Avenue of the Americas  
NEW YORK CITY 19

In its location, service, atmosphere and reasonable rates, it's the ideal hotel-home for transient and permanent guests. Single \$9 to \$12. Double \$12 to \$16. 2-room suites from \$18. Lower rates by the week or month.

Write for brochure and map of  
New York's most fascinating places  
to see and things to do.

James A. Flood, Manager



In PITTSBURGH

## Take TAE and see

how to be a  
champion in the  
city of champions!

Champions always lead the league in averages. Your product can do it if you choose the top team, WTAE. Find out exactly how far WTAE is ahead of the others in Pittsburgh by checking your Katz man for the averages. Also, ask him about the overwhelming switch to WTAE by the most knowing local advertisers. It's hard to stop a trend, and the overwhelming trend in Pittsburgh is to the Pittsburgh Television Champion, WTAE.

BASIC ABC IN PITTSBURGH

**WTAE**  
BIG TELEVISION IN PITTSBURGH  
CHANNEL 4

When video tape first arrived, it was said by some that its costs would rise as much as 45% or more than film because of handling charges. This is no longer true, according to video tape rooters. The cost of copies, for example, once regarded as high, is now down as much as 30%.

Currently, there is one significant video tape maker on the scene and it is 3M—Minnesota Mining and Manufacturing Co. 3M sells its hour-long reel today at \$233.60. It was originally priced at \$306.77 but its users feel the price is still too high. 3M will undoubtedly get some vigorous competition in the near future from several other companies planning to sell video tape on a commercial basis. Reeves Sound Craft has been making tape on an experimental basis for various users including the United States Government and indicates it is on the brink of releasing a video tape product that should be as good as 3M's. Also expected in the field is EMIUS, owned by Capital Records. Orradio Industries, a division of Ampex, expects to market an "Irish Brand" video tape as a competitor of 3M's "Scotch Brand." There is also talk of Audio Devices making tape.

There has been considerable syndication of video tape shows. CBS Films is syndicating *The Robert Heridge Theatre*, for one. Said Sam Cook Digges, administrative vice president of CBS Films Inc.: "Video tape offers many advantages, to be sure. When used in the Bob Heridge style—that is, shooting each episode straight through as if it were a live production—original production costs are lower than film." Digges hastens to add that in the area of international sales, costs become greater than film because of such problems as conversion, shipping expenses and higher residual payments.

At NBC TeleSales, which services the needs of clients in video tape production, business has doubled in black-and-white activity in the past 12 months, according to Jerry Madden, director. There has also been a sharp increase in the use of color in taped commercials, according to Madden. "As agencies become more familiar with the mechanics of tape and start exploiting its flexibility, I think that a lot of the negative reactions will disappear," Madden said. "You can't approach tape as you ap-

proach film. If you follow the rule of tape, you can't miss." Madden said the tape commercial business has grown from literally zero to an estimated gross of over \$10 million.

"At the outset, most agencies use tape for one of two reasons: one—I was faster; two—it was cheaper," Madden said. "Gradually as they became more familiar with tape techniques, they realized that they now had tools to achieve exceptional artistic quality. At this point tape commercials really started to come into their own."

Has tv tape proved its use? The consensus is yes, an unqualified yes but what's ahead is far more glistering, according to experts. Two years ago, George K. Gould, the president of NTA Telestudios, an now president of MGM Telestudios, waxed rhapsodic. "The more I work with tape, the more I love it," he claimed. Last week, he was asked he had reason to change his mind. His answer: an emphatic no!

### CREATIVE RADIO

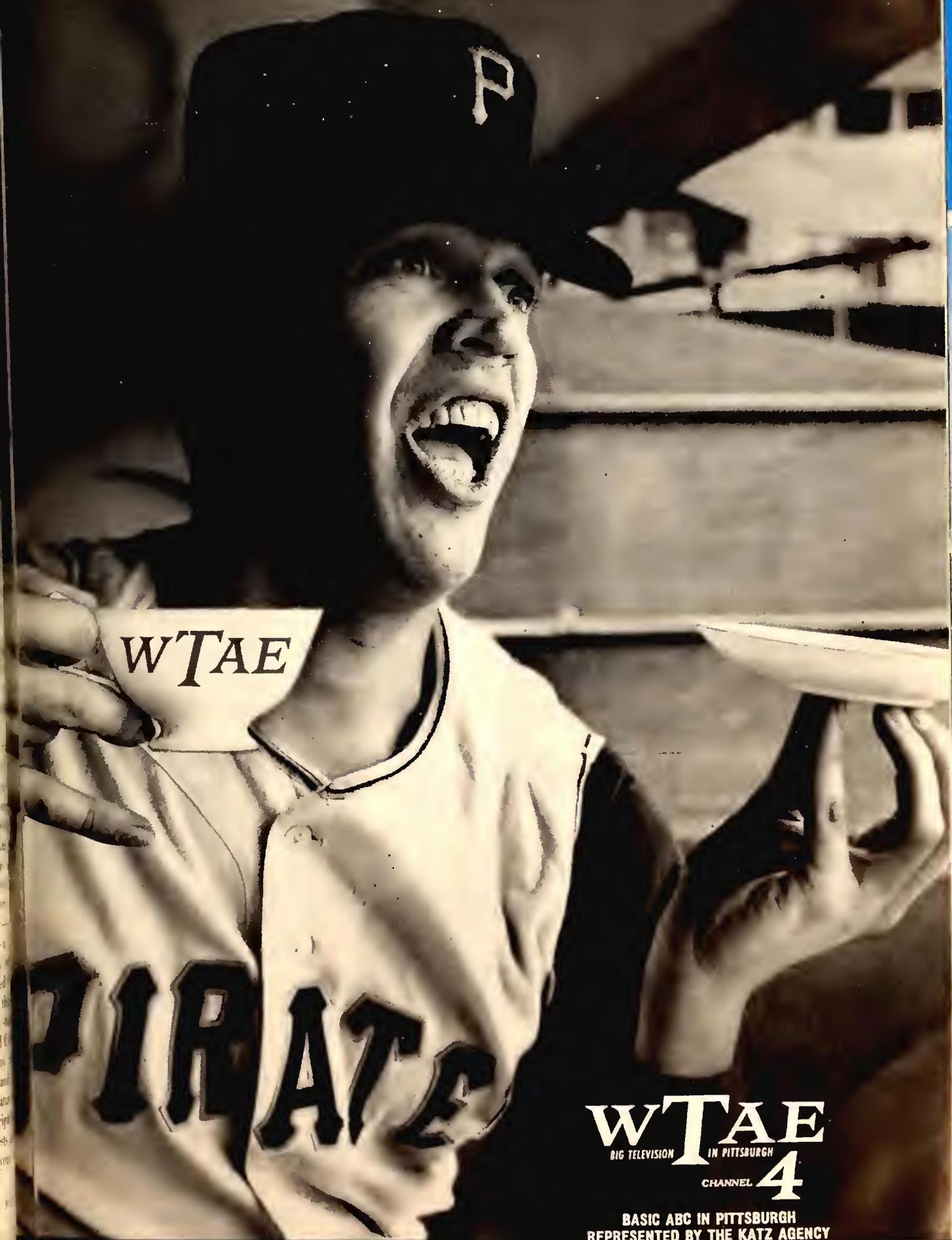
(Continued from page 34)

- a. Be friendly and dependable.
- b. Be sincere and considerate.
- c. Be congenial and clever—speak intelligently, but modestly.
- d. Don't pick a fight but don't run away from controversy.
- e. Surprise your audience often but don't shock or embarrass listeners ever.
3. Audience participation is a major factor—Let listeners help in planning and putting your program on the air. Ask the audience supply everything from news tips to musical selections, jokes, riddles, and opinions on the great problems of the day. In your city or town, I am sure there is a broadcast minded doctor—a lawyer—a world traveler—a scientist—a philosopher—any of these people can be encouraged to prepare capsule features that you could run daily on your station.
4. Encourage the Spirit of Competition and involvement by making programs competitive, and broadcasting games and features that invite intelligent participation.
5. Appeal to basic interests and basic emotions. Make your music

In PITTSBURGH

# Take TAE and see

how to be a champion in the city of champions!



**WTAE**  
BIG TELEVISION IN PITTSBURGH  
CHANNEL **4**

BASIC ABC IN PITTSBURGH  
REPRESENTED BY THE KATZ AGENCY

phones a meeting place for words about war and peace, love and hate, religion and the irreligious—self preservation and self-destruction—How to pinch pennies and how to make millions—Laughter and tears—cats—dogs—babies—everything from Marilyn Monroe to the Monroe Doctrine.

6. Operate on theory: Listener should be interested but, it's your job to make him so. Be positive—affirmative—speak out as a foreground voice—not as a background sound.

All of this will require a creative approach to broadcasting: Original thinkers operating in a permissive atmosphere—to produce programs that are significant and meaningful.

The sound of a creative station is nothing more or less than the reverberation of creative staff members. The creative person is imaginative, curious, and endowed with a certain independence of spirit and of action.

The creative person has the ability and the courage to follow his own judgment against the crowd if need be.

We adults usually shrug off the importance of creative thinking by saying—"Oh, that's for kids and artists and scientists—but not for me—just a small town North Carolina broadcaster."

But let me emphasize: Creativity is a part of everyone's birthright. And if you exercise your creative talents every time you play a record—or deliver a newscast—or go to call on a customer—or every time you put a program on the air—it will pay big dividends.

Don't stifle creativity with a set of hard and fast rules that block all original thought. At the same time—we must provide leadership and guidance so that the creative members of our staff all work together as a team—and all try to reach this same programing and sales goals.

One of the saddest things in the world to me is to hear a 21-year-old who has never heard a thought-provoking broadcast in his short life say—in all deadly seriousness—"The only thing people want to hear from a radio station is top 40 and news on the hour."

Think how barren, how sterile, how empty life is for such a broad-

caster—and how bleak his future.

If we really want to beat our competitors—get more audience—more business—more community acceptance—we have to tailor our services to fit the requirements of our listeners and anticipate needs—even when the public has not expressed any feelings in the matter:

People don't always analyze *why* they like or dislike a radio station.

They merely react to what is broadcast—and if they like it they keep listening. And if they dislike it they turn to another station—or quit listening altogether.

Now what keeps a listener happy—what keeps him tuned to your spot on the dial?

You must satisfy basic needs. And you must continue to search for new needs every day—and for ways to satisfy them!

A. Time, weather, traffic, news,

sports, these we know.

B. But have you sought to satisfy needs not so apparent such as the adviser on family problems the adult educator, the purveyor of vacation information, job opportunities offered by the State Employment Service, good book for summer vacation reading easy to prepare summer foods singing time shows, spelling bees joke telling sessions? And even more serious matters—such as in-depth studies of state, national and international problems?

In his Motivational Research Studies, Dr. Conrad Dichter has pointed out clearly that a listener has a definite image of your station in his mind when he tunes in. He expects you to perform certain *sound* services for him:

If over a period of time you are not getting as many listeners as you would like, don't blame the audience. Blame yourself. Examine your programing, your commercials, your personalities. *How much are you doing that people want? What are you failing to do that people would like to hear?* What are you doing that irritates listeners, causes antagonism or boredom or indifference?

These are tough, bed-rock questions you must ask yourself. And you still envy the competitor down the street who gets more audience and business than you—don't rationalize about it. Don't offer yourself excuses. Face facts. Look yourself in the eye. Listen to your radio station. See *why* and *how* it is failing to do as well as you would like.

If you make necessary changes and you get to the point that you can listen to your station and say—"honestly enjoy listening! I look forward to tuning it in every day," Then I'll wager ten to one that your community will begin to feel the same way.

One day a program director from Miami asked me how WSB stood in ratings?

I told him that we were first—all rating services. "Well," said this Program Director from Miami. "I don't understand it. I've been listening to your station for two days. And I have yet to hear anything sensational!"

I said—"Well, what did you expect?"

## Answers to 'Where

### Are They?'

#### quiz, page 41

**WAVE**—Louisville, Ky.  
**WCBM**—Baltimore, Md.  
**WEEI**—Boston, Mass.  
**WEBR**—Buffalo, N. Y.  
**WING**—Dayton, Ohio  
**KCMO**—Kansas City, Mo.  
**KNEW**—Spokane, Wash.  
**WPOR**—Portland, Me.  
**WGAL**—Lancaster, Pa.  
**WWDC**—Washington, D. C.  
**WWEN**—Don't know  
(we made this one up)  
**WGBS**—Miami, Fla.  
**WTIC**—Hartford, Conn.  
**WWRL**—New York City  
**KIXL**—Dallas, Tex.  
**KRKD**—Los Angeles  
**WOKO**—Albany, N. Y.  
**WJAS**—Pittsburgh, Pa.  
**WGN**—Chicago, Ill.  
**KFRB**—Fairbanks, Alaska  
**KTAR**—Phoenix, Ariz.  
**WABB**—Mobile, Ala.  
**WTAR**—Norfolk, Va.  
**KYW**—Cleveland, Ohio  
**WDGY**—Minneapolis-St. Paul, Minn.  
**WTIX**—New Orleans  
**KISN**—Portland, Ore.  
**WHO**—Des Moines  
**WTOP**—Washington, D. C.  
**WXYZ**—Detroit, Mich.

And he said—"Well, if you're first, guess I expected some fireworks and bell ringing and a lot of noise."

I then asked this young man if during his two days of monitoring our station if he had enjoyed listening—if he were comfortable—if our programming satisfied him?

"Oh, yes," he said. "I found it so easy to take, the hours just seemed to slip by. I didn't hear a single thing that I could object to. And I kinda wanted to keep listening because I didn't know what was coming next that might prove interesting."

"There's the answer to our number one rating," I said. "We are in the broadcasting business to satisfy the needs of our listeners. To make them comfortable. To help them enjoy listening. And to convey the impression that something unusual might be at any moment."

Let me show you a few ways you can be different—and be successful at it.

(Next week broadcaster Ellis will take up in detail the 15 "don'ts" listed on page 33 of this issue in showing how to run a "first-class station that will make money.")

## THE HOT AFTERNOON

(Continued from page 35)

signed between Norman D. Waters and Associates and NBC to present "Fashion Discoveries in Television" over WNBT. The fashion show, a first in television, received an enormous amount of space in the metropolitan press, notably *The New York Times*, which described it as another move in the city's campaign to become the fashion center of the world.

Waters, whose agency is now a division of Friend-Reiss Advertising, was also president of the American Television Society, forerunner of the present-day Radio-Television Executives Society. Waters wrote, directed and produced the first fashion show,

At the end of the year, WNBT was still the only tv station broadcasting commercially in New York City and it numbered among its clients Bulova, Adam hats, Gold Mark Hosiery, Bany neckties, Frank Lee Hat Co., Bloomingdale's and A&S, Bamberger, RCA and the Hat Style Council.

Already there were complaints that what television lacked was color.

## SIX TRADE GROUPS

(Continued from page 38)

levels . . . to inform present and prospective advertisers concerning the productive use of tv advertising and to foster continued progress and development of television as a medium of advertising." The bureau spends a major portion of its annual budget on sales and selling research and the rest on the administration of the selling effort and the servicing of member requests and conducting of sales clinics.

- TIO—the youngest of this group of trade organizations. TIO was created as an arm of the NAB to bridge the gap of "understanding between the tv broadcasting industry and its many publics." The organization does a public relations job on behalf of tv. It publishes and distributes special studies and reports to civic and educational groups and opinion leaders, assists stations in disseminating information about their special-interest programming, and provides background information to its members on areas of current public interest in tv.

# CHALLENGE

## ... in the land of Profitunity!



Channel 8 delivers a rich, busy 28 county area that includes The Tampa-St. Petersburg Metropolitan Market — Florida's 2nd and the nation's 28th Retail Sales Market.

"Challenge" created by WFLA-TV is a continuing series of documentaries in dimension focusing on ordinary people in extraordinary pursuits — from the issue of Discrimination to Education; from Beauty Queens to Population Explosion; from Harbor to Highroad. Its purpose: to interpret to the community we serve the many activities that serve the community.

The response of the public has been tremendous — and immensely satisfying to us. And "Challenge" is only one of *hundreds* of documentary public interest programs produced on this station and applauded by the public.

"Challenge" is available to advertisers — another reason to spot your product or service on WFLA-TV. Rates and information on request.

Channel 8  
NATIONAL REPRESENTATIVES, BLAIR-TV



# SPONSOR WEEK WRAP-UP

A GET-TOGETHER of 11 ABC TV web execs and o&o managers took place in San Francisco 27 June to discuss plans for newly set up ABC TV National Station Sales. They are (first row, l to r), Selig J. Seligman, pres., Selmar Productions; James J. Riddell, ABC v.p. in charge of western division; Simon B. Siegel, financial v.p., AB-PT, and ABC v.p., treasurer; Theodore S. Shaker, v.p., gen. mgr., ABC TV National Station Sales; Stephen C. Riddleberger, v.p., o&o stations; Charles DeBare, general counsel, o&o stations. Second row (l to r), David M. Sacks, ABC v.p., gen. mgr., KGO-TV, San Francisco; Joseph Stamler, v.p., gen. mgr., WABC-TV, New York; John Pival, president, WXYZ-TV, Detroit; Sterling C. Quinlan, v.p. in charge of WBKB, Chicago; Elton Rule, v.p., general manager, KABC-TV, Los Angeles



A STUNT in air for Jess Cain, morning radio man, WHDH, Boston, as his "The Look Of Eagles" and "Cain's Caper" bring renown to the station over the bay and beaches of Boston



## Advertisers

Humble Oil is lining up a special spot radio campaign for its southern markets.

The account is handled by McCann Erickson.

**Campaigns:** Pacific Ocean Par (F&S&R) will use television spots throughout the summer to augment its radio advertising.

**PEOPLE ON THE MOVE:** Herbert Fisher to advertising and sales promotion manager for Lincoln-Mercury division of Ford.

**Deceased:** William N. Connell, public relations v.p. of S. C. Johnson & Son and former chairman of the board of ANA, died Sunday night, July, following abdominal surgery.

## Agencies

Geyer, Morey, Madden & Ballantine has adopted the instant bar



**FORMAL DEDICATION** of new quarters of WGN, Chicago, takes place as Ward L. Quincy, executive v.p. and general manager, welcomes 200 broadcasting and civic leaders.

**THE PLEASED RECIPIENT** of a distinguished service award is William J. (r), general manager of WILX-TV, Jackson, Mich. Presenting the award is Bill Day, chairman, Economic Development Commis-



raft system for tv stations—an arrangement it's had in effect for radio stations the past three years.

The way this works: the station computes the net amount due it for the past month from a GMM&B client, enters the sum on a sight draft form furnished by the agency and deposits the draft at the station's bank, like a regular check.

**Agency appointments:** Liebmann breweries to **NL&B** . . . Bardenier's Wine Cellars to **Katziforge-Wemhoener Advertising**, St. Louis . . . Italian Line to **HCC&A** from C&W . . . Flex-Let, Providence, R. I., to the **Irving Berk** division of **J. M. Kesslinger & Associates** . . . Wilson to **Compton**, Chicago, from Roche, Rickert & Early . . . Buckeye Foods to **Byer Bowman Advertising**, Columbus, Ohio . . . F&L Food Products to **Compton**, San Francisco division . . . General Fiber Box, West Springfield, Mass., to **E. J. Hughes**, Springfield, Mass. . . . Outboard Marine to

**Baker/Johnson & Dickinson**, Milwaukee, for the special products division's new line of boats and trailers.

**PEOPLE ON THE MOVE:** **Dick Newman**, from WTRY, Troy; **Sandy Gassman**, from Gumbinner; **James Weshler**, from Hoyt; all to the timebuying department at LaRoche . . . **Walter H. Lurie** to executive v.p. in charge of the international division of Grant Advertising from senior v.p. and account supervisor, same agency . . . **Eugene A. Raven** to FC&B as account supervisor from Trans World Airlines from v.p. and account supervisor at EWR&R . . . **Richard E. Fischer** to director of radio and tv at Winius-Brandon, St. Louis from chief time-buyer at C-E, Detroit . . . **Richard R. Rendeley**, executive producer in charge of radio and tv at Hicks and Greist, has resigned . . . **William H. Monaghan** to the account executive staff, Harold Cabot, Boston . . . **Ralph Kanna** to radio-tv director, William Schaller, West Hartford, Conn. . . . **Robert Carley** to v.p.

and account supervisor, Y&R, from president of Fitzgerald Advertising, New Orleans . . . **Frank E. Heaston** to marketing director for the entire agency at Gardner . . . **Gerald Epstein** to media analyst, Wade Advertising, Chicago, from media research, GMM&B . . . **Leonard Goldberg** to BBDO N.Y. as coordinator of broadcast media and planning; had been with ABC TV and NBC TV.

**They were elected v.p.'s:** **Allen Ducoomy**, radio and tv director, and **Newt Stammer**, account executive for RKO General have been elected v.p.'s of D'Arcy.

**New v.ps.:** **Mrs. Mary Agnes Schroeder** and **Mrs. June McClain** have been elected v.ps. at the new agency, Post & Morr, Chicago.

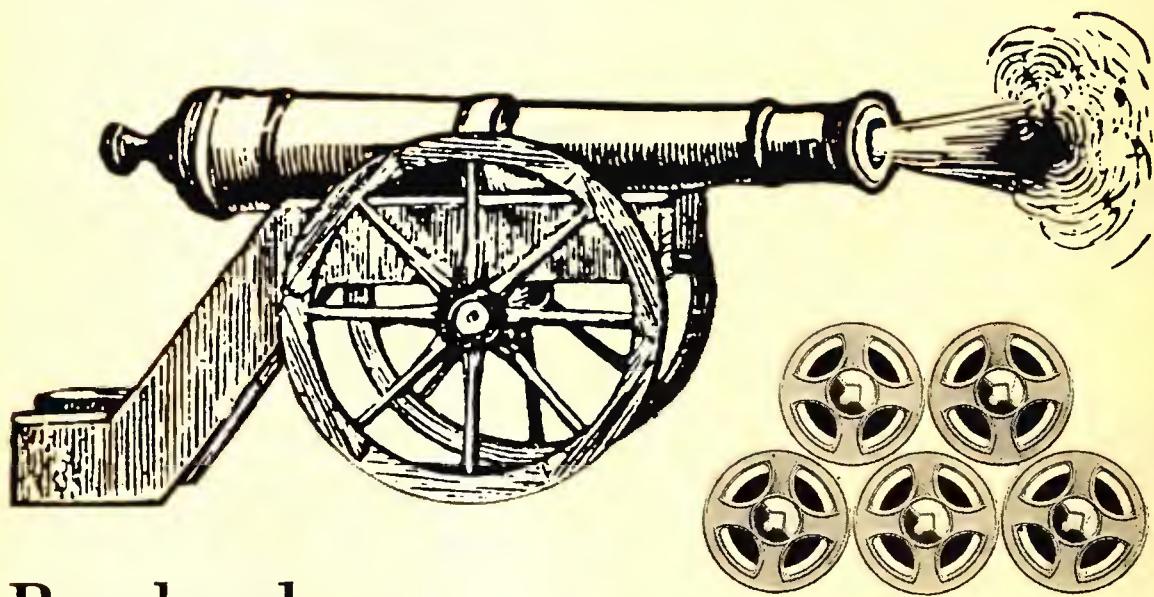
**Kudos:** **David Wermen**, president of Wermen & Schorr, Philadelphia, was the recipient of one of a total of four first awards and six citations presented to the agency in the First

(Please turn to page 62)

**POINTMENT OF** Harrington, Righter & Parsons as national sales rep for KETV ('1), Omaha, takes place as Eugene Thomas, v.p., general manager, KETV, and Turk Righter (l to r) sign contract. Standing (l to r) KETV sales manager Ben McLaughlin and John Dickinson, v.p., director of business development for the rep firm



**MUMS AND FOOTBALL RIBBONS** in July are pinned on guests Charles Carlus and Mrs. Libby Sherman of Evans Young Wyatt Advertising by Dottie Vaught of WFAA-TV, Dallas, at preview of summer programming



## Bombard San Francisco Night and Day

Combine all your spots—prime time minutes, morning ID's, afternoon 20's, film, live and videotape commercials—for the most advantageous Penetration Plan discounts in San Francisco.

Additional discounts on 13, 26 and 52-week night and day penetration schedules!

Call KTVU or H-R Television Inc. for excellent availabilities in live sports, The Play of the Week, high-rated live, syndicated and kids shows.

**KTVU**

CHANNEL

**SAN FRANCISCO • OAKLAND** One Jack London Square, Oakland 7, California

AREA  
BAY  
SAN FRANCISCO

# WASHINGTON WEEK

17 JULY 1961

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The get-tough policy at the FCC carried on with actions against WINS, New York, and against multiple-owner Crowell-Collier.

Meanwhile, the Appeals Court upheld the FCC's cancellation of the Miami channel 10 license for allegedly improper approaches to former FCC Commissioner Mack.

The Commission took another step toward requiring that stations **discover and meet the needs of the communities they serve**. This came in the form of rulemaking on proposed new license and station-sale application forms. Stations **wishing to make major changes, such as power increases**, would also have to undergo the questioning.

It was another unsettling week for broadcasters on the Washington front. Add to all of this the fact that **FTC chairman Paul Rand Dixon was continuing his own private get-tough campaign**. He revealed that he plans to ask Congress for money for his agency, much of which would be used to scan more ads—and more closely.

The Appeals Court decision in the Miami channel 10 case approved the "death sentence" for National Airlines subsidiary Public Service Television.

The FCC had disqualified the current occupants of the channel, two others of the original applicants, and had voted to give the channel to the sole remaining applicant by default, L. B. Wilson, Inc.

Main thrust of this decision, though it is likely to be appealed, was in the very strong language with which the court backed the FCC. It is sure to **stiffen the FCC attitude in similar cases pending**. It will also set legal precedents for strong FCC regulatory actions in other directions.

The new proposed license renewal forms, though much changed from a previous FCC proposal, still carry out the same broad philosophy.

They are solidly based on and even make reference to the FCC's declaration of program policy.

A concession was made, in that forms will be different for tv and for am-fm radio. The seven programing categories are retained. Applicants will have to break down time as between the seven, with credit given for as little as one minute.

The industry is expected to **react violently in filing the deadline which has been set for 7 September**. Nevertheless, the voting of Commissioners—only commissioner Hyde dissented, and only TAM Craven reserved the right to vote against final adoption—lends little hope.

WINS, seeking renewal, was hit with payola charges and Loew's, seeking to sell WMGM to Crowell-Collier, was advised of severe programing charges against Crowell-Collier, the prospective buyer: both Crowell-Collier and WINS must have some good answers, or the sale and renewal will go to hearings.

The FCC charges WINS with knowing about payola to employees without stopping it, and also with sharing in the payments from record companies. Crowell-Collier is charged with "vulgar, suggestive or in bad taste" programing, and in scaring San Francisco and Los Angeles with broadcasts about an amoeba being loose in the two harbors.

The Commission didn't describe the "bad taste" broadcasts, but offered to make tapes available privately to Crowell-Collier.

# FILM-SCOPE

17 JULY 1961

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**National spot film, which was in the doldrums for a year or two, now appears to be staging a bright comeback.**

Colgate was reportedly out this week looking for good time for a film series in which to guarantee sponsorship 26 weeks over 52. The show: Screen Gems' *Shannon*, and the agency: Norman, Craig & Kummel.

Then Duffy-Mott (SSC&B) too is understood to be on the hunt for half-hours for an undisclosed show.

North American Van Lines (Biddle Adv.) is far more advanced in this direction: it will definitely move *Championship Bridge* from ABC TV into national spot in about 100 markets for 26 weeks in January.

**Storer's new unit, Storer Programs, has bought *Divorce Court* from KTT Los Angeles, for an estimated \$1.5 million.**

Price includes 130 full-hour episodes and syndication contracts with 28 stations as well as all future rights.

As the first move made by Storer Programs to put it in business, this is an investment in a successful property that can draw ratings and be delivered to stations at a reasonable price for use as a spot carrier.

In fact four of the five Storer stations already have the show, so in part Storer is just buying back those contracts.

**Storer Programs will be headed by v.p. Terry Lee; Joe Evans is leaving WSPD-TV Toledo, to become general manager; offices will be in New York, Chicago, and Los Angeles.**

**CBS Films likes the results of its first set of international appearances so much that they may become a regular occurrence.**

Raymond Burr visited Stockholm and Melbourne in June on behalf of his *Perry Mason* series, first time CBS Films has sent a star abroad for an internationally syndicated show.

Incidentally, *Perry Mason*, sold in 24 countries, is CBS Films' biggest seller in the entertainment field.

But note this: its all-around international best seller is an information show, *Twentieth Century*.

**Many top execs at NTA have been moved around since Leonard Davis moved in as chairman and president.**

Berne Tabakin became exec. v.p., Bob Goldston was elected business v.p. and Leon Pick became treasurer.

Also, Vernon Burns is in charge of new production, and Remi Crasto becomes general foreign manager.

**U. S. telefilm exports to Latin America are expected to shoot up considerably in the next few years.**

The main stimulant: the growth of commercial tv stations there (For details, see SPONSOR WEEK, page 11.)

**Official Films** racked up \$1 million right off in re-run sales of three of its five off-network properties.

Peter Gunn, Mr. Lucky, and Yancy Derringer were sold to WNEW-TV, New York; KTLA, Los Angeles, and WGN-TV, Chicago, plus seven other stations.

Official's new syndication sales chief is Robert E. Behrens.

**Jayark Films** figures that retail sales of Bozo merchandise will climb to \$51 million next season.

During the 1960-61 season the retail value of merchandise licensed by Jayark for the **Bozo the Clown** character was \$17 million.

Among thirty manufacturers with Bozo franchises, handled through Don Gardner Associates of Hollywood, are Allison, Audio Creations, Roy Berlin, Hassenfeld Bros., House of Paper, Ideal Toy, Knickerbocker Toy, Pez-Haas, Polly Prentiss, Transogram, Western Printing and Litho, and Capital Records.

The 208-part tv cartoon library is now playing on nearly 200 stations.

Recent renewals are from WWJ-TV, Detroit; WHDH-TV, Boston, and WCCO-TV, Minneapolis.

**Banner Films'** *A Way of Thinking with Dr. Albert Burke*, now syndicated in 20 markets, gets treated to a feature in the 1 August Look.

Latest sales on the show, which is produced by Metropolitan Broadcasting, are these: KOMO-TV, Seattle; WOW-TV, Omaha; KRLD-TV, Dallas; WTMJ, Milwaukee; KPRC-TV, Houston; WAVE-TV, Louisville; WWL-TV, New Orleans; WBTV, Charlotte, and WEAR-TV, Pensacola.

**Ziv-UA** added five more sales on *Ripcord* this week for a total of 90 markets.

The markets are: WNBC-TV, New York; Mick-or-Mack Stores, WSL-TV, Roanoke; KOIN-TV, Portland; WTAE, Pittsburgh, and KVOS-TV, Bellingham.

An important program development at Ziv-UA this week was the signing of **Dave Wolper** in an exclusive contract to produce a series of 38 half-hour "documaries" of a biographical nature.

Wolper began as an independent producer and then was associated with Sterling.

**Sales to tv of theatrical product are good as ever.**

UAA's new group of 32 recent UA features, called A-OKAY's, made 20 sales for \$1 million in three weeks.

Latest markets are: Buffalo, Providence, Philadelphia, the Triangle stations, St. Louis, Denver, and Phoenix.

Meanwhile, Seven Arts Associated has sold its package of 191 Looney Tunes cartoons to these additional stations: WHEN-TV, Syracuse; WGAL-TV, Lancaster, and KMBT-TV, Beaumont.

**KPHO-TV, Phoenix**, points out that it's still in first place in the afternoon despite what half-hour western re-runs have done for KOOL-TV (see **FILM-SCOPE, 26 June**).

Although KOOL-TV advanced its afternoon rating from a fourth-place 2.3 (March 1960) to a second-place 7.4 (March 1961), KPHO-TV still led the Nielsen from 3:30 to 5:30 p.m. daily with 11.3.

# SPONSOR HEARS

17 JULY 1961

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This is the time when the tv network nabobs get a line of how good the stuff they've been selling for the fall is likely to turn out.

Their nests are the Hollywood preview rooms and the cynosure of their hopes, an possibly inkling doubts: the roughs of series in production.

The turnout at Yankee stadium July Fourth tended to affirm something that Philip Wrigley said back in 1948: to wit, broadcasting can't hurt the baseball gate give them the right attraction and you'll have capacity attendance.

The paid admission for the Detroit double-header was a record, 74,246.

Station brokers apparently don't see eye-to-eye on the differentiation value of a tv network affiliation in determining the market price.

In their disparate views the value of such franchise can run anywhere between 25% and 40%.

Worthy of note: even as the networks keep expanding their share of the affiliates' time the actual ratio of network income vs. total revenue gets less and less for the station. ABC TV's introduction of the 40-second chainbreak stems, in part, from an attempt to rectify this economic paradox.

A Bates media three-striper last week scotched a rumor that had gained some currency among tv rep salesmen.

The report, which was termed utterly baseless: a Bates group of timebuyers during a hurdle on the problem of 40-second chainbreaks agreed to refrain from buying a 20-second spot which followed a 20-second spot.

Said the Bates media executive: no such meeting was held and we haven't arrived at any policy with regard to buying into chainbreaks.

ABC TV also has its top secrets: they're on the daytime sales side.

Ed Bleier, who presides over that area, has a firm policy of not disclosing who the daytime newcomers are until they're actually on the air.

His explanation: Our daytime sales are mostly creative. If we tell about them our competitors will go after them and try to unsell them.

Some of the major reps have prevailed upon their sales staff to crowd their vacation into July instead of stringing them out over two months.

They don't want to be caught manpower-short if last year repeats itself and there's a deluge of business during August.

An upper-rung agency is in process of weeding out accounts that haven't been money-maker for a long, long time and also show no signs of growth.

The basic tactic for easing them out: a marked reduction in service. Rather than the direct gambit of suggesting that the client find a home elsewhere.

The agency's management believes that it's about time it started to think in terms of profit instead of the image posed by its over-all billings.



## SIOUX CITY'S NEW SYMBOL OF LEADERSHIP.

KVT-TV's new "weather ball" is the symbolic beacon of the station's leadership in Sioux City: it dominates the skyline the way KVT-TV dominates the metropolitan market. It illuminates

the sky above the city the way the station illuminates product advantages for consistent sales of client products. The guiding light in Sioux City is KVT-TV . . . literally and figuratively.



CHANNEL 9 • SIOUX CITY, IOWA  
CBS • ABC



### PEOPLES BROADCASTING CORPORATION

KVT	Sioux City, Iowa
WNAX	Yankton, South Dakota
WGAR	Cleveland, Ohio
WRFD	Columbus-Worthington, Ohio
WTTM	Trenton, New Jersey
WMMN	Fairmont, West Virginia

## WRAP-UP

(Continued from page 55)

Advertising Agency Group's 1961 Annual Advertising and Public Relations Awards competition. Awards were made to agencies for campaigns in various media.

**Mergers:** Lando Advertising, Pittsburgh and Erie, Pa., has acquired the capital stock of Dubin Advertising, Pittsburgh. Lando's current volume of billings is over \$4-million . . . Knox Reeves, Minneapolis, and Fitzgerald Advertising, New Orleans, have merged as Knox Reeves-Fitzgerald Advertising.

**Anniversary gift:** Bozell & Jacobs, Chicago, has established an annual fellowship at the University of Missouri School of Journalism as part of the observance of its 40th year in business.

**Awards:** Advertising created by Henderson Advertising, Greenville, S. C. won four awards in annual creative competition of the National Advertising Agency Network.

**Happy birthday:** J. T. Howard Advertising, Raleigh, N. C., celebrated its 16th anniversary in June with an open house.

## Stations on the Move

### TOTAL STATIONS ON THE AIR (as of 1 June 1961)

AM: 3,590

FM: 871

TV: 541

### BOUGHT/SOLD/APPROVED

**Sold:** WEOA, Evansville, Indiana, to J. B. Fuqua, president and owner of Georgia Carolina Broadcasting, from WEHT, Inc., Evansville. The price: \$75,000 cash, plus a non-competition agreement for \$48,000 . . . WNEL, Caguas, P.R., to a syndicate headed by Jack Sterling, known as Atlantic Broadcasting Corp., for a cost in excess of \$150,000.

## Associations

The Colorado Broadcasters Association elected Clayton H. Brace, assistant to the president, KLZ (AM-TV), Denver, to the presidency at their thirteenth annual meeting.

Other officers elected were: Mason Dixon, general manager of KFTM, Fort Morgan, as v.p. and Bob Martin, KMOR, Littleton, as secretary-treasurer.

**Newly-elected officers of the Nashville Chapter of the American Women in Radio and Television** are **Adelaide Waller**, WENO, Madison, president; **Jan Smith**, Culbertson, King & Smith Advertising, v.p.; **Helen Crowder**, WLAC, Nashville, corresponding secretary; **Olean Holloway**, Buntin & Assoc., recording secretary; and **Ann Morrison**, Dawson & Daniels Advertising, treasurer.

**Herminio Traviesas**, v.p. at BBDO, was appointed chairman of the RTES membership committee for 1961-62.

## Tv Stations

**Tv sales:** Lestare will again co-sponsor the eleven day tv coverage of the International Beauty Congress on KTTV, L.A., in an audience bid for 5.5 million homes.

### Ideas at work:

• **WJRT**, Flint, Mich., will present a one hour telecast entitled Land We Love. The program, which opens Farm Safety Week, will be set up as a mock trial with its principal subject farm safety.

**PEOPLE ON THE MOVE:** **Norman R. Cissna** to sales manager, WNBC, Chicago, from assistant sales manager, same station . . . **Robert Leitch** to merchandising manager, WWLP-TV, Springfield, Mass., from western Mass. sales rep for Food Enterprises, New England . . . **Ira Kamen** to executive v.p., Teleglobe Pay-TV System . . . **Robert F. Lewine** elected president of National Academy of Television Arts and Sciences . . . **Douglas Brown**, from Headley-Reed; **J. Myles Riley**, from the restaurant business; both to account executives at WBRE-TV, Scranton, Pa. . . . **Donald T. Meier** to manager of radio and tv relations for the 1961 Chicago International Trade Fair . . . **Fred L. Bernstein** to general sales manager, WLOS-TV, Greenville, S. C. . . . **Martin Giaimo** to manager, WNEM-TV, Flint, Mich., from manager of WPON, Pontiac . . . **Richard A. Noll** to national sales de-

partment, TvB, from marketing executive at Compton . . . **Paul Kennedy, Jr.** to sales staffer, KCOP L.A., from L.A. manager of Weed . . . **Richard A. Noll** has joined the national sales department of TvB from marketing executive at Compton . . . **Bob Church**, assistant merchandising manager, KTTV, L.A., moved up to merchandising manager . . . **William P. Dix, Jr.** to general manager, WDAU-TV, WGBI, and Muza for the industrial valley, all in Scranton, Pa. . . . **Jack Donahue** to general sales manager, KTLA, Hollywood, from national manager, same station . . . **R. L. (Danny) Cochrane** to general sales manager KXTV, Sacramento, Calif.

**Kudos:** WBBM-TV, Chicago, was awarded the American Heart Association's Gold Medal for *The Four Seasons* documentary.

**What might be termed the next degree in efficiency was achieved at WHDH, Boston, in connection with the transatlantic handling of a boxing match.**

This is what transpired in 2 hours: (1) secured international rights to the Paul Pendleton-Donovan bout for the world's middleweight championship; (2) booked passage for a blow by blow sportscaster; (3) secured trans-Atlantic telephone line communications for live coverage; (4) sold the entire package to Schaefer.

## Radio Stations

**An RAB contest challenges advertisers and agencies to guess how many summer weeks radio would lead tv this season.**

Official figures will be announced by Sindlinger, media analysts, who reported last year that radio topped tv for eight summer weeks.

**Pulse is expanding its west coast operation from sales service to full scale research.**

The new plant will have its own production facilities and will be headed up by Allen S. Klein, national sales director since 1958.

### Ideas at work:

• **WGLI**, Babylon, N. Y., searched among its listening audience for

oldest radio and gave first prize to an 1890 radio—with a newer order horn.

• **WINF**, Manchester, Conn., has initiated a free wake up service to residents of the Hartford metro area.

• **WOW** and **WOW-TV**, Omaha, broadcast an eye-witness report of the crash of the United Airlines jet in Denver by passenger Lyle Demoss barely 30 minutes after the accident occurred Tuesday last. The broadcast was believed to be the first word of the accident and to have preceded the wire service report.

• **WBAL**, Baltimore, will give Marylanders an opportunity to hear a recreation of the bloody battle of Bull Run in a documentary to be run 22 July at 9:05 p.m. The program was produced by the radio/tv department of Bob Jones University, S. C. The program is called *First Manassas or the Battle of Bull Run* and is presented as seen by three anonymous narrators or observers who roamed over the battlefield from one side to the other presenting descriptions of the action and interviews with officers, soldiers, and local residents. The station will endeavor to turn back the clock so that Marylanders

can witness history in the making.

• **WKTG**, Thomasville, Ga., has hired a blind announcer, Ned Benton. A junior at the University of Georgia, Ned is working at the station during the summer vacation as Sunday afternoon disk jockey and is doing a top job. He is a radio and tv major at the University and is pioneering the course at school. At the station he runs the Sunday afternoon program featuring Broadway show tunes and some modern jazz. He works alone running three turntables and four tape recorders and Mutual news every half hour.

• **WAMO**, Pittsburgh, Pa., used a group of volunteer phone operators to take phone contributions during the station's all-day radiothon appeal for NAACP membership.

• **KRAK**, Sacramento, set up its broadcast studio right out in the open for a full week during its Western Days promotion at a village shopping center.

 **PEOPLE ON THE MOVE:** Lloyd Webb to station manager, WJOB, Hammond, Indiana, from sales manager of WAIT and WJJD, Chicago

... Thomas L. Tiernan to account executive, KYW, Cleveland, from commercial manager, WKEE, Huntington, W. Va. . . . **Don Sherman** to WTRY, Albany, as account executive, from WENE, Binghamton, N. Y. . . . **Bill Tilow** to account executive, WABC, New York, from WDEE, New Haven, Conn. . . . **Dale Drake** to national-regional sales manager, KXOL, Fort Worth . . . **Frank A. Orth** to director of sales, WICE, Providence, R. I., from president and general merchandise manager, Cherry & Webb, Providence . . . **Hermann Maxwell** to sales manager, WINS, New York, from director of sales, WNBC-Radio . . . **Thomas R. Bishop** to general sales manager WSAI, Cincinnati in charge of sales operations above national and local level, from general manager, KAJI, Little Rock, Ark.

 **They were elected v.p.'s:** Wendell B. Campbell, managing director, KGBS, L.A., and John C. Moller, managing director, WIBG, Philadelphia, have been elected v.p.'s by Storer Broadcasting . . . **Jack S. Sampson** to v.p. of Storz Broadcast

# OVERWHELMING DOMINANCE\*

of

## KNOE-TV

proves merit of balanced programming

\*ARB—March, 1961  
PERCENTAGE LEAD KNOE-TV OVER COMPETITION

	Total Homes	Monroe Metro	Ouachita Parish (County)	10 PM-Midnight	248.3%	504.2%
Monday-Friday				6 PM-Midnight	63.5%	198.4%
Sign on-9 AM	120.0%	70.3%				
9 AM-12 Noon	89.5%	232.9%				
Sign on-Noon	116.2%	161.5%				
Noon-3 PM	95.7%	326.3%				
3 PM-6 PM	26.9%	109.0%				
Noon-6 PM	53.8%	172.7%				
6 PM-10 PM	32.7%	105.8%				
10 PM-Midnight	40.3%	101.2%				
6 PM-Midnight	33.3%	104.9%				
Saturday						
Sign on-6 PM	58.1%	111.1%				
6 PM-10 PM	42.6%	159.7%				

	Total Homes
Monday-Friday	
9 AM-Noon	84.4%
Noon-3 PM	129.2%
3 PM-6 PM	64.3%
Noon-6 PM	96.8%
Sunday-Saturday	
6 PM-9 PM	61.4%
9 PM-Midnight	71.6%
6 PM-Midnight	66.5%
9 AM-Midnight	69.5%

# KNOE-TV

The only commercial TV station licensed in Monroe

Channel 8  
Monroe, Louisiana

CBS ★ ABC  
A James A. Noe Station  
Represented by H-R Television, Inc.

ing, he is general manager of KOMA, Oklahoma City.

**Diversification:** Rollins Broadcasting, owners of nine radio and tv stations, has bought the outdoor advertising company, Tribble, for an amount in excess of \$3-million.

**Sport sales:** WCAU, Philadelphia, has signed Ballantine (Esty) for one-half sponsorship of the Philadelphia Warriors. The schedule will include some 40 games.

**Thisa 'n' data:** The Balaban stations have renewed a franchise agreement with Community Club Awards for the fourth consecutive year.

**Kudos:** John Gilmore, CCA president, was named Mr. Clubwoman of 1961 by the National Clubwoman Association for recognition of more than \$5-million in cash given to women's clubs by the CCA . . . Roger Garrett, general manager of WBOY (radio-Tv), Clarksburg, W. Va., was elected to the Mayor's office of Clarksburg . . . Larry Burroughs, program director, KPHO, Phoenix, was named executive secretary of the junior division, Advertising Association of the West . . . KRAK, Sacramento, Cal., was the recipient of an award from the Northern California Television-Radio Council for Tuberculosis Education for outstanding service in improving community health in the fight against tuberculosis . . . KCMO-TV, Kansas City, has been named a winner in the 1961 nation-wide broadcasting competition for support of Radio Free Europe. Other stations cited were: KPIX-TV, San Francisco; WBZ, Boston; WEJL, Scranton, Pa. The winners will be given a trip to Europe highlighted by a tour of inspection of Radio Free Europe's facilities in West Germany and Portugal.

**Happy Anniversary:** Storer's o&o WWVA, Wheeling, W. Va., honored six of their staff for twenty-five years of service.

**The winner:** Murray Kaufman, WINS, New York, personality, was named New York's 1961 radio star after a month of voting by fans throughout the greater New York area.

## Fm

**KCFM, St. Louis,** celebrated a rebirth after rebuilding its facilities which went up in smoke in May 1960.

The opening of new studios and offices was inaugurated with the advent of stereo.

There are an estimated 200,000 fm sets in the St. Louis area.

**WFMT, Chicago,** has increased its power fourfold, from 29,500 watts to 120,000.

The Fine Arts station now is able to give reception to communities hitherto unable to receive Chicago fm.

**WMET (AM-FM), Miami,** has become the first full-time Spanish broadcasting station in the Miami area.

Roberto Creus, production man for CMQ, Havana (before Castro) will assume duties as program director.

The station will broadcast with all Latin Americans in view.

**Thisa 'n' data:** KPEN, San Francisco, will be the first fm station in western America to begin stereo multiplex broadcasting, as of the first week in August.

## Networks

**TvB** reports that for the first time Metrecal, Swan Liquid detergent, and Du Pont paints were among the first 15 brands in network tv billings for April 1961.

Metrecal was second among the 15 with billings of \$739,047; Swan liquid was fifth with billings of \$554,704, and Du Pont paint was ninth, with \$475,324.

The top brand in April was Anacin with billings of \$814,432, while the leading company was P&G with billings of \$4,062,425.

**ABC TV** took six of the ten top shows in the Nielsen 2 June 50-market ratings.

The remaining four went to CBS.

A curious sidelight to these ratings is that of the ABC TV leaders three are reruns and the other three new shows. Also, three are mystery dramas and three are comedies.

**PEOPLE ON THE MOVE:** Jack

**H. Mann,** ABC Radio director of advertising, sales development and research, assumes duties as director of ABC Radio Pacific and ABC Radio West . . . **Jules Herbuveaux,** NBC executive, to the staff of NBC senior executive v.p. for special projects . . . **Harry E. Hobbs Jr.** to central division sales manager, NBC Radio . . . **Arthur Wittum** to director of information services, CBS Radio, Hollywood.

**Radio sales:** CBS Radio sold two segments of *Arthur Godfrey Time* to Onamia Manufacturing on behalf of Luralight (Strandberg and Assoc., Minneapolis).

**New affiliates:** WDEB, Pensacola, Fla., has joined with CBS Radio as of 16 July . . . WCKY, Cincinnati, will become the outlet for MBS as of 23 July.

## Representatives

**Rep appointments:** KCUL, Fort Worth, and WRR, Dallas, to Eastman . . . WSOR, Windsor, Conn., to Breen and Ward . . . WHNB, Hartford, Conn., to Hollingbery . . . WKGN, Knoxville, Tenn., to Radio T.V. Reps . . . WBOS (AM-FM), Boston, to Weed . . . WFUN, Miami to Eastman . . . WHIY, Orlando Fla., to Venard, Rintoul & McConnel . . . WHNB-TV, Hartford, Conn., to Hollingbery . . . WWHY, Huntington, W. Va., to Advertising Time Sales.

**Happy Anniversary:** Spot Time Sales is celebrating its first year of operation. The firm, founded 1 July 1960, reps 33 radio properties.

## Film

**The formation of Tele-Vide Productions, specializing in film for tv and tv commercials, was announced by Lew Pollack.**

Pollack founded new firm as a growth of Lew Pollack Productions.

**Jayark Films' president Rube R. Kaufman** revealed that the firm's gross sales during the first six months of 1961 were more than double those of the same period in 1960.

The greatest gains were registered during the month of June. The gross sales for that month were 5.7 times greater than those for June 1960.

**Right Time**, children's tv weekly series produced by Fred A. Niles, Chicago, for the National Lutheran Council, is adding markets for total of 125.

Stations starting the first 39-week series in June are: KVKM, Monahans, Texas; WKBT, La Crosse, Wis.; WOR, Worcester, Mass.; KFEQ, St. Joseph, Mo.; and KUAM, Agana, Guam.

**PEOPLE ON THE MOVE:** **Hamp**ton W. Howard to sales executive, Greenwich Production Film division . . . **Eve Baer** to manager, program services for ZIV-UA from administrative assistant, same firm . . . **Ken**eth A. Silver to v.p., Alexander International . . . **Earl Klein**, president, Advantage Film Sales, re-elected head board of directors for another year . . . **James E. Witte** to general sales manager, Tele-Tape Productions from producer-salesman, same firm . . . **Joseph (Red) Muscato** to sales account executive, Arrow division of ITC . . . **Ro Iannelli** to v.p. in charge of sales, Lane-Cole-Dietz . . . **Robert R. Rogers** to account executive, ABC Films, from ITC's in program sales department.

## Public Service

**WMCA**, New York, has made some progress in its case against New York State's legislative apportionment.

Federal Judge Richard H. Leventhal, hearing the case, first of all threw out Attorney General Louis J. Lefkowitz's request that the case be dismissed. The judge then directed that a special three judge Federal Trial be set up to try the suit which seeks to have Article 3, Sections 2 to 5 of the New York State Constitution declared illegal.

The plaintiff's (WMCA and the city of New York) suit charged that the apportionment statute was "grossly unfair in that it weighted both houses of the Legislature in favor of lesser populated rural areas to the great disadvantage of densely populated areas."

**Public service in action:** WZOK,

Jacksonville, Fla., entitled a safety campaign *The Dying Hours*, referring both to the final hours of the holiday, and the most critical hours of traffic deaths. The program was aired from dusk to midnight . . . ABC o&os had the support of Norman Cash, Detroit Tigers, and bandleader Johnnie Long during the month of July in a promotion for cleaner cities . . . **WTOP-TV**, Washington, D. C., will run a special entitled *The Second Heart*, delving into the miracle of open heart surgery. The program, to be seen on *Portfolio*, 27 July, 10:00-11:00 p.m., was produced and filmed last fall by the News and Public Affairs department of WJXT, Jacksonville, Fla. The program revolves around Julie, an 11-year old heart patient, and explains how her heart defect occurred, how it was discovered, and how it was finally diagnosed, and the actual step-by-step operation. The major portion of the program involves films taken in the operating room. The voices of a narrator and a surgeon at the operating table share the description as Julie's chest is opened and the operation proceeds. The American Heart Association cited WJXT shortly after the program for "distinguished service and leadership" for presenting the program in Jacksonville . . . **WBZ**, Boston, is programming an in-depth analysis of America's image abroad. The two-part documentary, entitled *As Others See Us*, is to be featured by the station in prime time 17 and 18 July. The show deals with those personages who see the problem from all the angles of life.

**Freedoms Foundation**, Valley Forge, Pa., and the seven radio stations of Storer will join to create a series of one-minute pro-

gram capsules called *Voices of Freedom*.

The series, consisting of famous historical documents on American freedom and patriotism, will be made available to all radio stations in the country.

All U.S. radio stations will be invited to carry the series of 15 one-minute programs per month. Each release will be provided on tape at seven and one-half inches per second, for a prepaid charge of \$2.00 per month, refundable upon return of tape.

**Kudos:** **WCAU**, Philadelphia, for the program *Governments of Man*, won first place in the American College Public Relations Association National Honors Competition category C, class 3—radio tapes, *Governments of Man*. 'Argentina', Part II. John Anthony Brown, writer and narrator of the programs, accepted the award.

## Trade Dates

**The American Association of Advertising Agencies** has elected new officers and a board of governors as plans are being made for the organization's annual meeting 12 October at the Ambassador West Hotel in Chicago.

Paul C. Harper, Jr., president of Needham, Louis and Brorby, has moved up to the post of chairman; new vice-president is George Bolas of Tatham-Laird, while Buckingham W. Gunn of Clinton E. Frank has been named secretary-treasurer.

**RTES** will have as guest speaker Chairman Newton N. Minow of the FCC on 22 September.

The occasion is the first Newsmaker luncheon of the 22nd year of the society.

**Q.** Can **BONDED** handle my taped shows?

**A.** Yes indeed. **BONDED** pioneered expert handling, shipping and storing of Videotape shows.

**BONDED**  
**TV FILM**  
**SERVICE**

NEW YORK  
CHICAGO  
LOS ANGELES  
TORONTO



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NOVO INDUSTRIAL CORP.

# Tv and radio NEWSMAKERS



**Robert A. Dearth** will join Kenyon & Eckhardt as senior v.p. in charge of the Detroit office. He has been president and general manager of Morse International Advertising, a subsidiary of Richardson-Merrell. Dearth came to Morse in 1956 and was given responsibility of the Vick drug line. For seven years before 1956 he was with Ross Roy in Detroit, where he remained until he became v.p. and assistant to the president. Prior to that he was with McCann-Erickson as account executive.

**James T. Victory** has been appointed general sales manager of CBS Films. Victory, who has held the position of director of syndication sales since April, 1960, joined CBS Films in 1953, as account executive. He was promoted to account supervisor in July, 1958. Before this, he was with 20th Century-Fox for 11 years in various sales capacities in the east and mid-west. Victory was a captain in the Army during World War II and participated in the Pacific campaign. He is a native New Yorker.



**E. Jonny Graff**, veteran radio and tv broadcaster, has been named general manager, WNTA (AM-FM), New York, from his former position as v.p. in charge of eastern sales and a member of the board of directors at the same station. Before joining the NTA organization he was v.p. in charge of sales with Snader Telescriptions, film syndication firm. In 1948 he pioneered in tv as program director and head of production at WBKB, Chicago. From 1945-48 he was with Donahue & Coe.

**Monte DeVon** has been appointed manager of KIMA, Yakima, Wash. He replaces Bob Dolph who is leaving to enter his own business in another city. DeVon has been with Cascade Broadcasting for three years. Previously, he was associated with KODL in The Dalles, Oregon, as sales manager. He moves to his new position in radio from KIMA-TV where he was engaged in sales. Having started his broadcasting career eight years ago in radio, the new station manager is no stranger to the business.



**It's packed!**  
**And it's  
the one  
and only  
all-radio  
factbook!**

**RADIO  
BASICS**

**Out late July**

# The seller's viewpoint

*Violence and strong emotionalism have been an integral part of literature, drama, painting, etc., through the ages, point out G. William Bolling, assistant to the president, The Bolling Co., in rebuttal to criticism of violence in television. He calls attention to critics who object to violence on tv, yet relish the same type of action in operas or classic motion pictures. Bolling further states that since we live in a violent age, it is important that we learn to live with it. He relates this to the Darwinian evolution theory that survival depends on ability to adapt to a changing environment.*



## The constructive side of violence

We hear much denunciation of violence on television these days from the FCC, syndicated critics and outspoken people but this seller's viewpoint is one of pride to be associated with a medium which depicts strength or energy actively displayed.

These are violent times, as were the 20's, the 30's, 40's, and 50's. All around us there is violence on street corners, violence in the flower garden and no thinking person can be unaware of the fierceness among nations. Charles Darwin accurately pointed out that the course of evolution clearly showed those inhabitants of a changing environment who adapt to the conditions at hand survive while those unable to do so perish. So let's recognize we live in a world surrounded by violence and learn to live with it.

The critics of alarm would have us believe the violence portrayed on television is a new kind of poison which will stink our society. Nothing could be farther from the truth. From Sophocles to Spillane the world's most popular authors have involved their characters in every conceivable physical, political and emotional violence. Many of our own movie classics depict a train of violence against which not a cry is uttered. For example, in the first reel

D. W. Griffith's 1926 epic "Orphans of the Storm." There is exhibited plague, riots in prostitutes prison, tyrannical beatings, contemplated sororicide, and rebellion, yet when such a feature is exhibited on tv the watchdogs (agents) purr with cultural contentment. How true is this quote from Max Wylie's recent article "What's Wrong with our Critics": "Violence of the most extreme kind, pictures of the most diabolical have the instant endorsement of Mr. Crosby's purity league the instant these villains are committed by a sweating tenor in a pair of hot pants singing in French. That's quite all right because it's opera. But it's all wrong for these villains to be committed in a pair of tight levis and in English be-

cause then it's a western."

A good look through an art museum or library cannot help but point out that most enduring and great art has an intensely emotional appeal. How then can we expect good entertainment on tv to do less than call for strong emotional involvement? And when severe emotional exercise is in play there's bound to be heat and oftentimes violence generated.

It seems to me, therefore, we in the industry should be proud to associate with elements which bring good entertainment and drama to 180 million Americans every day of the year, even if that drama and entertainment does contain violence, for surely there can be no drama without it.

Were television's current detractors to run a high-brow program system in place of today's obviously eagerly-watched fare, what makes them think their choosers would gain favor? What they advocate is entertainment for themselves—not for the majority. And their conception of good programming is already available on television down to the smallest market. The fact of the matter is if people wanted more of this type of entertainment they would currently support it—in both ratings and box office.

Certainly the quickest road to ennui is a steady diet of chocolate cake. And if there's anything this country does not need it's more apathy on the part of its citizenry. Already the biggest problem we face regarding do-it-yourself patriotism in the face of very active hostile neighbor nations is a "let George do it" attitude about making the personal sacrifices necessary to keep America the land of lusty individualism and freedom of spirit it once was.

If a necessary ingredient in drama is violence then I'm all for raising hell seven nights a week on the tube. We just may find such drama has educated our torpid Americans and stretched their imaginations to bring about individual self-discipline on which good citizenship is built.

# SPONSOR SPEAKS

## Why tv must get off the dime

We are deeply concerned about the current state of television's public image. And we think that the industry should be too.

The echoes of Chairman Minow's "wasteland" speech have been dying away. The FCC program hearings have closed for the summer.

But let no one be lulled by this summer hiatus.

Anti-tv attacks are going to be renewed in the fall and they'll probably be rougher, tougher, more dangerous, more vicious than ever.

Meanwhile, what is the industry doing? Well, much as we hate to say so, we think that many tv men have been sitting on a dime, hoping wistfully that "all this will pass."

So far, we've seen practically no evidence of any confident positive planning by any arm of the business to vigorously upgrade the public image of the medium.

Let's face the unpleasant truth. The events of the past six months have conspired to create a public impression that tv broadcasters are 1) irresponsible, 2) interested only in a buck without regard for how it's made, 3) wholly determined to maintain and justify the status quo, and completely oblivious to any need for improvement.

The fact that every one of these accusations is a gross libel has nothing to do with the case. The industry's enemies (and they are numerous and powerful) have succeeded in getting more and more public attention for these viewpoints.

And the industry, in its replies, has too often seemed weak, defensive, and unprogressive.

We believe that television, as we know it, cannot survive unless a strong, positive program of industry public relations is undertaken immediately and aggressively.

We think such a program must go far beyond, in concept, and in execution, anything ever before attempted.

We think it should be centered in Washington, under the direction of Governor Collins, and that to be effective, it must have the united, enthusiastic support and participation of the best brains in television.

We call on the NAB, on the networks, and on all responsible tv broadcasters, to act quickly on this proposal. 

## 10-SECOND SPOTS

**Baseball manager to team:** "right, you guys, here's the line-up for the 1961 season. Gus, you're off shaving commercials, Ed will do 'Pete, Bob, and Cy will do cigar commercials; Sal and Lefty, breakfast-food commercials; Carl a Whitey, sports cars; Tony, Jake, a Morrie, deodorants!" (Caption from Register and Tribune Syndicate cartoon.)

**Two on the aisle:** At CBS they chortling over the ardent plea for program tickets on the part of a test family one Sunday. "Anything the *Ed Sullivan* show," queried head of the household. When the work representative replied in negative, the harried father came back with, "How about *Candid Camera*?" The response was "none available." Whereupon, as a desperation play, determined dad exclaimed, "Can I even get in to see *Doug Edwards the News*!"

**Those administration egg-heads:** In the course of a recent installment of ABC-TV's *Issues and Answers* program, Postmaster General J. Edward Day referred to the controversial Henry Miller novel, "Tropic of Cancer," as "obscene, lewd, lascivious, decent, filthy in content." He went on to say that the argument of literary value and the right for people to judge for themselves without the government telling them what to read, is always made in this sort of a thing and that's what complicates the matter of court decision as to whether it can be banned." The Postmaster even admitted he hadn't read the book. *Who said the new Administration were all Harvard men?*

**Off-season blues:** In a *New York* cartoon a distraught husband is stalked out of his living room in a huff, leaving behind his wife and children whose eyes are glued to the tv screen. As he reaches the door, his wife shouts after him. "Just because you happen to have total relaxation doesn't mean the rest of us can enjoy re-runs!"



## QUALITY TELEVISION SELLS RICH, RICH SOUTHERN NEW ENGLAND

QUALITY IN THE SKILL OF THE HORTICULTURIST IS ABUNDANTLY EVIDENT IN THE ROSE GARDENS OF HARTFORD'S ELIZABETH PARK, A MECCA FOR THE FLOWER LOVERS OF THE NATION.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN TELEVISION IS THE HALLMARK OF WTIC-TV

OH YES, WTIC-TV PROGRAMS ARE HIGHEST RATED TOO.

**WTIC-TV 3** HARTFORD, CONNECTICUT

REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.

**A New Concept in Documentaries**

**Packaged for Local Use**



## **PERSPECTIVE ON GREATNESS**

**GROWING!** This dramatic new concept in documentaries is being picked up fast from coast to coast! Every day more and more markets join the success parade of these thirteen hour-long specials starring such renowned figures as Lindbergh, Al Smith, General MacArthur, the Duke and Duchess of Windsor, De Gaulle, and more. Actual, on-the-scene filmed highlights in their live from the world-famous film libraries of Hearst Metrotone News, are skillfully augmented with new footage from Hearst Metrotone cameramen throughout the world. All brilliantly woven together by the masterful writer John O'Toole, to give a true "PERSPECTIVE ON GREATNESS." Dramatic entertainment of real prestige and stature. The kind to attract important local advertisers. Plus this practical bonus: a single, compact, easily stored source of material on famous people—complete shows to run at a moment's notice when needed.

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